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IPHIGENIA IN TAURIS

EDITED

WITH INTRODUCTION, NOTES, AND CRITICAL APPENDIX

FOR UPPER AND MIDDLE FORMS

BY

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INTRODUCTION.

Probable date of the play.—Summary of the plot.—Goethe's *Iphigenie auf Tauris.*—Characters compared.—The *dea ex machina.*—Legendary sources of the play.—Other dramas on the same subject.—MS. authorities and previous editions.

THE exact date of the Iphigenia in Tauris is unknown, but the evidence of style, chiefly metrical[1], marks it as a production of the poet's later days. If the allusion in ll. 574, etc., to the soothsayers be rightly considered, like the corresponding passage in the *Helena* (744–748), to refer to the Sicilian disaster, the year 413 or 412 B.C. may be assigned as a probable date; indeed the general resemblance in plot, style, and construction of this play to the *Helena* makes it likely that the two were produced about the same time[2]. In order of events the *Tauric Iphigenia* follows the *Iphigenia in Aulis* at a distance of about twenty years; but there is no close connexion between the two dramas, the latter of which was probably composed in 406, but not exhibited until after its author's death.

The scene of our play is laid in the Tauric Chersonese, now the Crimea, at or near the modern Balaclava. Hither Artemis had conveyed Iphigenia from the sacrificial altar at Aulis, and made her the priestess of her own temple among the Tauri, her

[1] As shown, for example, in the free use of 'resolved' feet and other licences in the choric metres, especially in the 'Glyconic' system; also in the introduction of trochaic tetrameters ll. 1202, etc. See note there.

[2] The quotation of the opening line of the *Iphigenia* (Πέλοψ . . . ἵπποις) by Aristophanes in the *Frogs*, l. 1232, proves nothing as to its date, since that comedy did not appear till B. C. 405, about a year after Euripides' death.

office being to consecrate for sacrifice all strangers[1] who landed upon that inhospitable coast. In the course of the prologue Iphigenia relates a dream, which she is constrained to interpret as announcing the death of her beloved brother Orestes, whom she had left an infant at Argos. She resolves to offer the last rites to the dead, and retires within the temple to summon her attendant maidens, who form the Chorus of the play. On the stage thus vacated appear Orestes and his faithful comrade Pylades, who have just arrived by sea, in obedience to the Delphic oracle directing them to remove the image of Artemis from the Taurian temple and convey it to Greece. By this means Orestes is to be released from the persecution of the Furies consequent upon his mother's murder. They begin to reconnoitre the surroundings of the temple, but determine not to attempt an entrance before nightfall. The Chorus in turn with Iphigenia sing a dirge, during which libations are offered to the shade of Orestes. Suddenly a herdsman rushes in from the shore, announcing the arrival of two Greek strangers, and bidding Iphigenia prepare at once for the sacrifice. He relates the circumstances of their capture, how after a valiant resistance they had been at length overpowered and taken before the king, who had sent them hither. The priestess orders them to be brought in, and in a touching soliloquy declares her altered feelings towards strangers. Hitherto she had been wont to pity her victims, but now the presentiment of her brother's death, added to the recollection of her father's cruelty, has steeled her heart against softer emotions. After a short ode by the Chorus, expressing their desire to learn who the strangers are and their own earnest longings for home, Orestes and Pylades are led in manacled for the sacrifice. Iphigenia's stern resolve now gives way to compassion; she asks Orestes his name and country, and by a series of questions learns the facts relating to the fall of Troy, the return of Menelaus with Helen, and the fate of the other Greek chieftains, including the murder of Agamemnon by his faithless wife. Orestes is not dead, as she had supposed, but an exile and a wanderer. It

[1] Euripides, following Herodotus, says 'all *Greek* strangers.' See l. 39, note.

occurs to Iphigenia that one of the captives may consent to purchase his life by undertaking to convey a letter for her to Argos, addressed to Orestes. Her proposal occasions the well-known contest of friendship between the pair, each insisting upon his own life being sacrificed to save that of his comrade. At last Orestes prevails, and Iphigenia, returning with the letter, binds Pylades by an oath to deliver it safely; but to make doubly sure in case of accident by shipwreck, she communicates its contents to him by word of mouth. The twice repeated mention of *Orestes*, as the destined receiver of her message, causes Orestes to recognise his sister in the priestess who was to be the instrument of his death. Presently, after some minute questioning upon incidents in their family history, Iphigenia too is convinced that her long-lost brother stands before her. On this mutual discovery they give full vent to their joyful emotions, until Pylades reminds them that no time must be lost in taking measures for their common safety. Orestes goes on to relate, how in obedience to Apollo's command he had come to Tauri for the purpose of carrying off the statue of Artemis, and they discuss together various schemes for effecting this difficult enterprise. Iphigenia suggests an adjournment to the sea-coast, with the alleged design of purifying the two strangers from the crime of matricide, together with the image, defiled (as she pretends) by the touch of Orestes. Thus they will be able to get on board their ship with the statue and so make their escape. The maidens of the Chorus are taken into confidence and promise secrecy. At this juncture king Thoas appears on the scene; meeting Iphigenia with the image in her arms he is told the story previously agreed upon, and is further persuaded by the priestess to remain inside the temple, while the supposed rites are being performed on the sea-shore. After some time a messenger arrives from the direction of the coast with urgent tidings for the king. The Chorus at first try to mislead him, but his renewed clamour brings Thoas out of the temple, eager to hear what he has to tell. The messenger relates at some length how Iphigenia had deceived them all by a pretended ceremony, how she persuaded the guards to retire, and being left alone with the captives had released them from their bonds and enabled them

to get on board with the image. The Taurians attempting a rescue had been forced after a severe conflict to give way; presently however the Greek ship had been driven back to shore by contrary winds and could not now escape. Thoas at once orders preparations to be made to recapture the fugitives, and threatens to punish the Chorus for their connivance; when Athena suddenly appearing declares her divine will that Orestes shall convey his sister with the image to Attica, and there re-establish the worship of the goddess with purer rites at Halae and Brauron. She also bids Thoas send the women home to Greece unharmed and free. The king awed by a superior power obeys, and with a favouring breeze, under Athena's escort, the ship speeds on her way.

The plot of the *Iphigenia in Tauris* shows a close correspondence with that of the *Helena*, which must, as we have seen, have been written about the same time. In both plays the turning-point of the action is the mutual recognition of near relations after long absence; in both is presented the spectacle, so congenial to the tastes of an Athenian audience, of a barbarian king outwitted by the superior craft of a Greek heroine, and finally appeased by the intervention of a divinity at the precise moment when the doom of the chief characters seemed inevitable. But the *Iphigenia* is in every essential respect the finer and more interesting play of the two, and has long enjoyed a well-deserved popularity.

Among the many plays that have been composed on the subject of Iphigenia's sacrifice and its sequel[1], Goethe's *Iphigenie auf Tauris* deserves more than a passing notice. In this drama Thoas is represented as Iphigenia's lover, and it is only in consequence of her refusal to return his advances, that he insists upon the ancient rites of human sacrifice, long discontinued as a favour to the priestess, being at once resumed. An opportunity is afforded by the arrival of the strangers, and the two following Acts of the play are occupied with the touching interviews of Iphigenia with Pylades and Orestes, leading to the mutual recognition of brother and sister. This however is effected, not, as in Euripides, by the expedient of a letter, but by a repugnance on

[1] See the list on pp. xvii, xviii.

the part of Orestes to deceive so noble a creature as the priestess with a false tale[1]. Iphigenia then reveals to Orestes that she is his sister; and now brought to face the dreadful necessity of sacrificing her brother, in full knowledge of the fact, she consents for the moment to mislead Arkas, the king's messenger, by the device (borrowed from Euripides) of purifying the image in the sea. When however Thoas himself appears, she will not carry the deception farther, but tells him who the strangers are and their purpose in coming thither. Moved by Iphigenia's pleading Thoas consents to the release of Orestes and his friend, but he will not part with the image; and this final difficulty is removed by the idea suddenly striking Orestes that Apollo's oracle might bear a double interpretation. 'When,' says he, 'the oracle bade us bring back the *sister* to Greece, we referred the command to Apollo's sister, but he intended *thee*[2],' viz. Iphigenia. Thereupon Thoas allows the strangers to depart with the priestess, dismissing them with a curt 'farewell.'

The drama, of which the foregoing is a brief sketch, presents a striking contrast to the *Iphigenia* of Euripides. The two plays do not indeed admit of comparison. Goethe's Iphigenia is one of the noblest poetic creations of any period of literature, yet from a Greek point of view she is an impossible character. Her distinguishing trait, that extreme truthfulness which induces her to risk the sacrifice of her brother's life rather than deceive Thoas, would have been regarded by Euripides and his countrymen as the merest infatuation. *His* Iphigenia, from the moment of the recognition, is devoted to the one object of saving Orestes and herself from destruction, and of aiding him in his avowed

1 'Ich kann nicht leiden dass du, grosse Seele,
Mit einen falschen Wort betrogen werdest.
Ein lügenhaft Gewebe knüpf' ein Fremder
Dem Fremden, ... zwischen *uns*
Sei Wahrheit!' (Act iii. Scene 1.)

2 'Er sprach:
'"Bringst du *die Schwester* . . . .
. Nach Griechenland, so löset sich der Fluch."
Wir legten's von Apollen's Schwester aus,
Und er gedachte *dich*.' (Act v. Scene 6.)

enterprise. She will not indeed consent to slay the king, who has been her host and to some extent her benefactor, but she has no scruples about misleading him by a false tale, when no other resource is left. Goethe however has enlisted our sympathy on behalf of Thoas, by representing him in the ideal character of a noble and generous prince, dignified, yet tender in his affection for the priestess, whose gracious influence had wrought upon him for good[1]; whereas Euripides introduces him as a superstitious barbarian, whose credulity readily exposes him to deception by an apparently simple artifice.

In the first half of Euripides' play our interest is engrossed by the noble contest of friendship between Orestes and Pylades, afterwards by the accomplishment of the plans laid for their escape and the deportation of Iphigenia with the statue of Artemis. The former scene was necessarily omitted by Goethe, according to whose plot neither of the friends is called upon to lay down his life to save the other; in the latter, the German poet has managed to avoid the main difficulty of the situation by his ingenious device of the mistake about the 'sister' intended by Apollo's oracle. No such solution of the problem would have been possible to Euripides, for whom the removal of the image from Tauri and its establishment in Attica under new auspices was an essential element in the story[2].

The characters in the German drama are intended to pourtray an almost ideal perfection; those of Euripides, on the contrary, are more true to nature, and in their leading features Hellenic. *His* Iphigenia is a loving tender maiden, filled with earnest longing for her native land, and loathing the cruel office that compels

[1] 'Nur du hast mich mit einer Freundlichkeit,
In der ich bald der zarten Tochter Liebe,
Bald stille Neigung einer Braut zu sehn
Mich tief erfreute, wie mit Zauberbanden
Gefesselt.' (*Thoas* to *Iphigenia,* Act i. Scene 3.)

[2] 'Id ante omnia tenendum est, Euripidem necessario curare debuisse, ut non solum Iphigenia e Taurica abduceretur, sed asportaretur etiam simulacrum Dianae. Sic enim ferebat fama, colebantque id signum Attici Halis, in quem locum ab Oreste delatum credebatur.' Hermann, *Praef.* p. vii.

her to shed the blood of human victims. Her love for Orestes, upon whose fate the interest of the plot is centred from the beginning, is awakened by the presentiment of his death conveyed to her mind in the dream. Believing that with him is lost all hope of deliverance and restoration, she for a moment relapses into a sterner mood; and thus the very intensity of her regret causes her, all unconscious of his presence, to steel her heart against the man she loves most dearly[1]. But even while she speaks, her old self returns; she reprobates the horrid custom of the country, and when the strangers are brought before her, she commiserates their sad fate and readily suggests a plan of escape for one of them. In what follows after the recognition Iphigenia appears to *us* in a less favourable light, and modern sentiment may incline with Goethe to condemn her conduct towards Thoas as treacherous and ungrateful. But, as we have already observed, no such scruples could have occurred to the minds of the original spectators, who must have heartily applauded this scene.

Orestes and Pylades are a pair of noble-hearted friends, whose mutual affection has become proverbial. The former is resigned to his fate as long as it seems inevitable, fearless of death, yet prompt to avail himself of the means of deliverance; the latter, hoping against hope, is ever ready to cheer his desponding friend, firm in the confidence that Apollo's oracle will not fail, nor fortune always prove unkind[2].

Of Thoas we have already spoken in our review of Goethe's *Iphigenie*. He is in many respects the counterpart of Theoclymenus in the *Helena*, but a far less repulsive character. He seems, for anything we know to the contrary, to have ruled his people well, and to have treated Iphigenia with the consideration due to her sacred office. It is in fact his simple-minded religious faith that makes him yield unsuspectingly to the stratagem of the priestess, and finally to abandon his schemes of vengeance at the command of Athena.

The appearance of this goddess as a *dea ex machina* had a two-

[1] See note to l. 350, on the 'irony' of this situation.

[2] Cp. l. 721 ἀλλ' ἔστιν, ἔστιν ἡ λίαν δυσπραξία
λίαν διδοῦσα μεταβολάς, ὅταν τύχῃ.

fold object. The first is in accordance with a recognised principle of ancient dramatic art (largely adopted by Euripides[1]), which allowed the special interposition of a deity to solve the complications of a plot insoluble by ordinary means. Horace's rule is well-known—'nec deus intersit, nisi dignus vindice nodus inciderit' (*A. P.* 191). In the present instance it is true that the poet himself created the *nodus* by introducing the storm at sea, which prevented the fugitives escaping; but he doubtless felt that to allow the artifice of the Greeks to succeed on its own merits, without any compensation to the feelings of the injured king, would have made an unsatisfactory conclusion. For this purpose an authoritative declaration that the whole issue of events was subject to a higher power, to which all, Thoas included, must submit, was indispensable. It was necessary too to provide some means of escape for the women of the Chorus, who would otherwise have been left to the cruel fate that threatened them[2].

Secondly, Athena, the patron goddess of the Athenians, is represented as the founder of a certain time-honoured custom of their Court of Areopagus[3], and as the exponent of the origin of existing local rites connected with the worship of Artemis in Attica. These, as constituting what is termed the 'ætiological[4]' interest of the play, we will proceed to examine more particularly.

Among the objects of primitive Pelasgian nature-worship was a moon-goddess, designated by various titles, but especially by those of *Iphigenia* and *Tauropolos*. As many of her attributes resembled those of Artemis, the two deities early became identified; hence she appears under the united names of Artemis-

[1] The 'deus ex machina' appears in six other plays besides the present one—the *Hippolytus*, *Supplices*, *Orestes*, *Electra*, *Ion*, and *Helena*; probably also in the *Iphigenia in Aulide*, but the genuine conclusion of that play is lost.

[2] Ὑμᾶς δὲ τὰς τῶνδ' ἵστορας βουλευμάτων
γυναῖκας αὖθις, ἡνίκ' ἂν σχολὴν λάβω,
ποινασόμεσθα (l. 1431).

[3] See ll. 1470, etc., also 962-967 and notes.

[4] From αἰτία, 'cause' or 'origin;' hence *ætiology* traces the derivation of modern ceremonies and customs from their original sources in ancient heroic legends.

Iphigenia and Artemis-Tauropolos. The first epithet, Ἰφι-γένεια, simply means the 'strong-born,' that is, the 'mighty[1],' and has much the same import as that of Μεγάλη θεός, commonly applied to the same goddess. The second, Ταυρο-πόλος, was symbolical of the *horned* moon, and means 'rider of the bull;' accordingly at Amphipolis and elsewhere she was represented as a maiden sitting upon a galloping bull. The principal seat of her worship was the eastern coast of Attica: where, at Halae Araphenides, a yearly festival was held called the *Tauropolia*, and at the neighbouring Brauron there was a temple of Artemis Brauronia, originally called *Iphigenia*. There is no doubt that in both places the primitive worship of this goddess included human sacrifices, in place of which certain symbolical customs were substituted in a more enlightened age. Thus at Halae a man was led as a victim to the altar, and blood was drawn from his neck by a sword-scratch (l. 1460); while at Brauron every five years young Attic maidens were consecrated to the goddess under the appellation of ἄρκτοι[2]. The clothes also of women who had died in childbirth were dedicated by their relations in the temple of the Brauronian Artemis (l. 1466).

In the Tauric Chersonese, on the north coast of the Euxine, the barbarians worshipped a goddess called the 'Maiden,' whom Greek travellers, owing to similarity of attributes, were led to identify with their own Artemis. Herodotus (4. 103) gives the following account: 'The Taurians sacrifice to the Maiden shipwrecked sailors, especially Greeks[3]. The victim is killed by a blow on the head from a club; the body is then thrown over the cliff on which the temple stands (or, as some say, buried); the

[1] Köchly explains it as equivalent to *Geburts-mächtige*, 'mighty over birth,' in reference to her office as protectress of women in childbirth; but the analogy of similar compounds, as Ἰφι-μέδεια, Ἰφι-άνασσα, etc., is against this interpretation.

[2] The original mythological connexion between Artemis, as the moon-goddess, and *bears* is unknown. It is exemplified in the Arcadian story of Callisto changed into a she-bear; Callisto being a favourite nymph of Artemis, and Καλλίστη a recognised epithet of that goddess. (Köchly, *Einleitung*, pp. 14, 15.)

[3] Cp. l. 39 of the play.

head is impaled on a spike. And the Taurians say *that the goddess to whom they sacrifice is Iphigenia, the daughter of Agamemnon.*' How this last confusion arose we have no means of determining. It obviously had a Greek source, and may possibly have arisen from the resemblance of the older name *Iphianassa*[1] to that of Artemis-*Iphigenia*, who had a temple at Aulis as well as at Brauron. At all events there was an early tradition that Iphigenia, Agamemnon's daughter, had been rescued from Aulis by the goddess to whom she was about to be sacrificed, and conveyed to the Taurian land; thus what had originally been a designation of Artemis herself became that of her priestess there. Lastly, the accidental likeness of the names Ταυρική and Ταυροπόλος to *Tauri* caused a very natural error as to the meaning of those epithets when applied to Artemis at Halae, their true meaning and derivation having been long forgotten. At the same time, the transference of the legend respecting human sacrifices to the barbarous shores of the Euxine found a ready acceptance with the Greeks, who thus relieved their progenitors of an imputation so repugnant to the humanity of their own times.

The story of Iphigenia's sacrifice at Aulis is not found in Homer, to whom even her name appears to have been unknown. He mentions three daughters of Agamemnon, viz. Chrysothemis, Laodice, and Iphianassa; but in the *Cypria*, one of the later 'Cyclic' poems attributed to Stasīnus, Iphigenia is added as a fourth. It was from this poem that Euripides got the materials for his prologue; but it assigns a different reason for the detention of the fleet[2], and contains the significant addition to the Taurian part of the legend, that Iphigenia, when conveyed thither, was made *immortal*[3].

With the above myth our poet has combined the popular tale of the matricide Orestes, and of the removal by his means of the hereditary curse imposed on the house of Tantalus[4]. This also

[1] Homer, *Il.* 9. 155, 287. Cp. Lucretius 1. 85.

[2] See note on l. 21.

[3] The connexion (or confusion) between her divine and human character is once recognised in this play, at l. 1465, where Athena declares that the offerings of women's clothes are to be presented to Iphigenia herself.

[4] See note on ll. 1–5.

is a post-Homeric development of the original story. In the *Iliad* nothing is said of any feud between Atreus and Thyestes, but, on the contrary, the sceptre is represented as passing from one to the other in peaceful succession, and from Thyestes to Agamemnon (*Il.* 2. 104–107). In the *Odyssey* (4. 514, etc.) Menelaus tells Telemachus how Aegisthus slew Agamemnon after the fall of Troy, and how he was slain in his turn by Orestes (1. 298); but the murder of Clytaemnestra by her son is nowhere mentioned. This incident and the consequent persecution of Orestes by the Furies were related in the *Oresteia* of the lyric poet Stesichorus (*circ.* 600 B.C.), and probably also in the *Nostoi* of Agias more than a century earlier. The addition of Pylades as the faithful companion of Orestes and the famous contest of friendship, upon which so much of the modern interest of the play depends, is probably due to Euripides. But the incident of Orestes' domicile, when an infant, with Strophius the father of Pylades is noted by Pindar in his 11th Pythian ode, l. 51 *ὁ δ' ἄρα γέροντα ξένον Στρόφιον ἐξίκετο, νέα κεφαλὰ, Παρνασοῦ πόδα ναίοντα.* Homer on the contrary says that Orestes returned to Mycenae *from Athens* (ἂψ ἀπ' Ἀθηνάων) after seven years' absence, to take vengeance upon Aegisthus, his father's murderer.

The *Iphigenia in Tauris* is the last of Euripides' plays having for their theme the fortunes of the Pelopidae, or royal house of Mycenae. Preceding it, in the order of events, are the *Electra* and *Orestes*, which deal with the vengeance of Orestes upon his mother and Aegisthus for the murder of Agamemnon, and its immediate results. The *Iphigenia in Aulide*, as we have seen, stands first of all the plays founded on the tale of Troy, though latest in order of composition. In the choice of his subject Euripides appears to have been preceded by Aeschylus and Sophocles, each of whom wrote an *Iphigenia*, the latter also a tragedy called *Chryses*, apparently in continuation of the Euripidean story of Iphigenia and Orestes after their escape from Tauri, but with a different sequel. Aristotle (*Poetica*, ch. 17) mentions an *Iphigenia* by one Polyidus, of whom nothing else is known, but who is supposed to have lived about 400 B.C. In Latin Pacuvius wrote the tragedy of *Duloreste*s, containing the celebrated scene between Pylades and Orestes, which, as we learn from Cicero (*De Amicitia*, 7. 24),

was highly applauded[1]. Passing to modern times, we have Racine's once renowned *Iphigénie en Aulide*, a presentation of ancient Greek characters in a modern court dress. In this play the slaughter of Iphigenia is avoided by the substitution of Eriphyle, daughter of Theseus and Helen, who is sacrificed at the last moment in place of the heroine by the inspired command of Calchas[2]. A *Tauric Iphigenia* by the same author, in which Thoas (like Theoclymenus in the *Helena*) became Iphigenia's devoted lover, was begun, but never completed. Afterwards came Gluck's two famous operas, a play by Guimond de la Touche (1757), and lastly Goethe's *Iphigenie auf Tauris* (1780–1787), of which an account has already been given.

Our sole authorities for the text of this play are two MSS. of the 14th century; the Codex Palatinus in the Vatican Library, and the Codex Florentinus (known as Flor. 2) in the Laurentian Library at Florence. These Codices are marked by Kirchhoff *B* and *C* respectively, but in the footnotes to the text of this edition I have used for distinctness the abbreviations *Cod. Pal.* and *Cod. Fl.* Neither of them is of first-rate authority, and the corruptions and interpolations in this, as in other plays depending solely on these two MSS., have exercised the ingenuity of critics for successive generations. Many received corrections are due to the older editors, Seidler, Markland, Musgrave, Barnes, etc., selections from whose notes are to be found in the *Variorum* editions, down to Hermann (1833), to whom we owe the brilliant emendation (among others more or less valuable) of παλιμπρυμνηδόν in l. 1395. Next to these come the editions, with Latin or German notes, of Badham, Hartung, Schöne (1851), Klotz upon

[1] 'Qui clamores tota cavea . . . quum, ignorante rege uter esset Orestes, Pylades Orestem se esse diceret, ut pro illo necaretur; Orestes autem, ita ut erat, Orestem se esse perseveraret.'

[2] 'Je puis dire que j'ai été très-heureux de trouver dans les anciens cette autre Iphigénie, que j'ai pu représenter telle qu'il m'a plu, et qui . . . mérite en quelque façon d'être punie, sans être pourtant tout à fait indigne de compassion.' *Préface* by Racine.

Pflugk (1860), Weil in French (1861), and (for the text only) Kirchhoff (1867), Dindorf in the *Corpus Tragicorum* (1870), and Nauck's latest recension in the Teubner Series (1879). The German commentaries of Köchly, founded on Schöne (1863–1872) and of Wecklein (1876), are full of valuable matter by way of exegesis and illustration, and I am mainly indebted to both these editors for the account given in this Introduction of the myth of Artemis-Iphigenia and its development. Among English editions I have of course consulted Paley's well-known commentary in the *Bibliotheca Classica*, as well as the latest one by Mr. England, of the Owens College, Manchester (1883), whose nearly exhaustive list of various readings and corrections has been of great assistance in the construction of my Critical Appendix and the footnotes appended to the text.

As the notes in this edition are intended for moderately advanced students, information upon ordinary points of grammar has been for the most part withheld. To save needless repetition I have given occasional references to my editions of the *Alcestis* and the *Helena*, both published in this series.

CHARLES S. JERRAM.

WOODCOTE HOUSE SCHOOL, WINDLESHAM,
May 1st, 1885.

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.

DRAMATIS PERSONAE.

IPHIGENIA.	THOAS.
ORESTES.	MESSENGER.
PYLADES.	ATHENA.
HERDSMAN.	CHORUS of captive Greek women.

ΥΠΟΘΕΣΙΣ.

Ὀρέστης κατὰ χρησμὸν ἐλθὼν εἰς Ταύρους τῆς Σκυθίας μετὰ Πυλάδου παρακινηθεὶς τὸ παρ' αὐτοῖς τιμώμενον τῆς Ἀρτέμιδος ξόανον ὑφελέσθαι προῃρεῖτο. προελθὼν δ' ἀπὸ τῆς νεὼς καὶ φανείς, ὑπὸ τῶν ἐντοπίων ἅμα τῷ φίλῳ συλληφθεὶς ἀνήχθη κατὰ τὸν παρ' αὐτοῖς ἐθισμόν, ὅπως τοῦ τῆς Ἀρτέμιδος ἱεροῦ σφάγιον γένωνται. τοὺς γὰρ καταπλεύσαντας ξένους ἀπέσφαττον.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ταύροις τῆς Σκυθίας· ὁ δὲ χορὸς συνέστηκεν ἐξ Ἑλληνίδων γυναικῶν, θεραπαινίδων τῆς Ἰφιγενείας. προλογίζει δὲ ἡ Ἰφιγένεια.

ΕΥΡΙΠΙΔΟΥ

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.

ΙΦΙΓΕΝΕΙΑ.

Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολὼν
θοαῖσιν ἵπποις Οἰνομάου γαμεῖ κόρην,
ἐξ ἧς Ἀτρεὺς ἔβλαστεν· Ἀτρέως δὲ παῖς
Μενέλαος Ἀγαμέμνων τε· τοῦ δ᾽ ἔφυν ἐγώ,
τῆς Τυνδαρείας θυγατρὸς Ἰφιγένεια παῖς·
ἣν ἀμφὶ δίναις, ἃς θάμ᾽ Εὔριπος πυκναῖς
αὔραις ἑλίσσων κυανέαν ἅλα στρέφει,
ἔσφαξεν Ἑλένης οὕνεχ᾽, ὡς δοκεῖ, πατὴρ
Ἀρτέμιδι κλειναῖς ἐν πτυχαῖσιν Αὐλίδος.
ἐνταῦθα γὰρ δὴ χιλίων ναῶν στόλον
Ἑλληνικὸν συνήγαγ᾽ Ἀγαμέμνων ἄναξ,
τὸν καλλίνικον στέφανον Ἰλίου θέλων
λαβεῖν Ἀχαιοὺς, τούς θ᾽ ὑβρισθέντας γάμους
Ἑλένης μετελθεῖν, Μενέλεῳ χάριν φέρων.
δεινῇ δ᾽ ἀπλοίᾳ, πνευμάτων οὐ τυγχάνων,
εἰς ἔμπυρ᾽ ἦλθε, καὶ λέγει Κάλχας τάδε·
‘Ὦ τῆσδ᾽ ἀνάσσων Ἑλλάδος στρατηγίας,
Ἀγάμεμνον, οὐ μὴ ναῦς ἀφορμίσῃ χθονὸς,

4. τοῦ δ᾽ for τοῦδ᾽ Schaefer. 5. παιδός Elmsley. 6. δίνας Monk. 8. εἵνεχ᾽ Nauck. 13. Ἀχαιοῖς Lenting. 14. Cod. Fl. Ἑλένῃ. Ald. Ἑλένης. 15. MSS. δεινῆς τ᾽ ἀπλοίας πνευμάτων τ᾽ οὐ τυγχάνων. 18. ἀφορμίσῃς Kirch. (some copies ἀφορμήσῃ).

πρὶν ἂν κόρην σὴν Ἰφιγένειαν Ἄρτεμις
λάβῃ σφαγεῖσαν· ὅ τι γὰρ ἐνιαυτὸς τέκοι
κάλλιστον, ηὔξω φωσφόρῳ θύσειν θεᾷ.
παῖδ' οὖν ἐν οἴκοις σὴ Κλυταιμνήστρα δάμαρ
τίκτει,' (τὸ καλλιστεῖον εἰς ἔμ' ἀναφέρων)
'ἣν χρή σε θῦσαι.' καί μ' Ὀδυσσέως τέχναις
μητρὸς παρείλοντ' ἐπὶ γάμοις Ἀχιλλέως.
ἐλθοῦσα δ' Αὐλίδ' ἡ τάλαιν' ὑπὲρ πυρᾶς
μεταρσία ληφθεῖσ' ἐκαινόμην ξίφει·
ἀλλ' ἐξέκλεψεν ἔλαφον ἀντιδοῦσά μου
Ἄρτεμις Ἀχαιοῖς, διὰ δὲ λαμπρὸν αἰθέρα
πέμψασά μ' εἰς τήνδ' ᾤκισεν Ταύρων χθόνα,
οὗ γῆς ἀνάσσει βαρβάροισι βάρβαρος
Θόας, ὃς ὠκὺν πόδα τιθεὶς ἴσον πτεροῖς
εἰς τοὔνομ' ἦλθε τόδε ποδωκείας χάριν.
ναοῖσι δ' ἐν τοῖσδ' ἱερίαν τίθησί με·
ὅθεν νόμοισι τοῖσιν ἥδεται θεὰ
Ἄρτεμις ἑορτῆς, τοὔνομ' ἧς καλὸν μόνον·
τὰ δ' ἄλλα σιγῶ, τὴν θεὸν φοβουμένη·
θύω γὰρ, ὄντος τοῦ νόμου καὶ πρὶν πόλει,
ὃς ἂν κατέλθῃ τήνδε γῆν Ἕλλην ἀνήρ.
κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει
ἄρρητ' ἔσωθεν τῶνδ' ἀνακτόρων θεᾶς.
ἃ καινὰ δ' ἥκει νὺξ φέρουσα φάσματα,
λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος.
ἔδοξ' ἐν ὕπνῳ τῆσδ' ἀπαλλαχθεῖσα γῆς
οἰκεῖν ἐν Ἄργει, παρθένοισι δ' ἐν μέσαις
εὕδειν, χθονὸς δὲ νῶτα σεισθῆναι σάλῳ,
φεύγειν δὲ κἄξω στᾶσα θριγκὸν εἰσιδεῖν

20. λάβῃ for λάβοι Elmsley. 24. τέχναι Monk, &c. 28. ἐξέκλεψέ μ' Reiske. 29. Ἀχαιούς Nauck. 35. τοῖσιν Cod. Pal., corr. for τοισίδ'. 45. παρθενῶσι Markl., &c.

δόμων πίτνοντα, πᾶν δ' ἐρείψιμον στέγος
βεβλημένον πρὸς οὖδας ἐξ ἄκρων σταθμῶν.
μόνος δ' ἐλείφθη στῦλος, ὡς ἔδοξέ μοι,
δόμων πατρῴων, ἐκ δ' ἐπικράνων κόμας
ξανθὰς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν,
κἀγὼ τέχνην τήνδ' ἣν ἔχω ξενοκτόνον
τιμῶσ' ὑδραίνειν αὐτὸν ὡς θανούμενον,
κλαίουσα. τοὔναρ δ' ὧδε συμβάλλω τόδε·
τέθνηκ' Ὀρέστης, οὗ κατηρξάμην ἐγώ.
στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες·
θνήσκουσι δ' οὓς ἂν χέρνιβες βάλωσ' ἐμαί.
[οὐδ' αὖ συνάψαι τοὔναρ εἰς φίλους ἔχω·
Στροφίῳ γὰρ οὐκ ἦν παῖς, ὅτ' ὠλλύμην ἐγώ.]
νῦν οὖν ἀδελφῷ βούλομαι δοῦναι χοὰς
παροῦσ' ἀπόντι, ταῦτα γὰρ δυναίμεθ' ἄν,
σὺν προσπόλοισιν, ἃς ἔδωχ' ἡμῖν ἄναξ
Ἑλληνίδας γυναῖκας. ἀλλ' ἐξ αἰτίας
οὔπω τινὸς πάρεισιν· εἶμ' εἴσω δόμων
ἐν οἶσι ναίω τῶνδ' ἀνακτόρων θεᾶς.

ΟΡΕΣΤΗΣ.

ὅρα, φυλάσσου μή τις ἐν στίβῳ βροτῶν.

ΠΥΛΑΔΗΣ.

ὁρῶ, σκοποῦμαι δ' ὄμμα πανταχοῦ στρέφων.
ΟΡ. *Πυλάδη, δοκεῖ σοι μέλαθρα ταῦτ' εἶναι θεᾶς;*
[ἔνθ' Ἀργόθεν ναῦν ποντίαν ἐστείλαμεν;]
ΠΥ. *ἔμοιγ', Ὀρέστα· σοὶ δὲ συνδοκεῖν χρεών.*

50. MSS. *ἐλήφθη*. Kirch. *δὲ λειφθείς*. 51. *ἐκ μὲν* Weil. 54. *ὑδραίνειν* for *ὕδραινον* Musgrave. 58. *ἐμαί* for *ἐμέ* Scaliger. 62. *ἀπόντι* for *πάντι* Canter. *ἀπούσ' ἀπόντι* Badham. 65. *τίνος πάρεισιν;* Markl. *εἶμ'* for *εἰς ἐμ'* (*ἐς ἐμ'*) Herm. 67. *φύλασσε* Elmsl. 68. *πανταχῇ* Monk.

ΟΡ. καὶ βωμὸς, Ἕλλην οὗ καταστάζει φόνος;
ΠΥ. ἐξ αἱμάτων γοῦν ξάνθ' ἔχει θριγκώματα.
ΟΡ. θριγκοῖς δ' ὑπ' αὐτοῖς σκῦλ' ὁρᾷς ἠρτημένα;
ΠΥ. τῶν κατθανόντων γ' ἀκροθίνια ξένων.
ΟΡ. ἀλλ' ἐγκυκλοῦντ' ὀφθαλμὸν εὖ σκοπεῖν χρεών.
ὦ Φοῖβε, ποῖ μ' αὖ τήνδ' ἐς ἄρκυν ἤγαγες
χρήσας, ἐπειδὴ πατρὸς αἷμ' ἐτισάμην,
μητέρα κατακτάς; διαδοχαῖς δ' Ἐρινύων
ἠλαυνόμεσθα φυγάδες, ἔξεδροι χθονὸς,
δρόμους τε πολλοὺς ἐξέπλησα καμπίμους.
ἐλθὼν δέ σ' ἠρώτησα πῶς τροχηλάτου
μανίας ἂν ἔλθοιμ' εἰς τέλος πόνων τ' ἐμῶν,
[οὓς ἐξεμόχθουν περιπολῶν καθ' Ἑλλάδα.]
σὺ δ' εἶπας ἐλθεῖν Ταυρικῆς μ' ὅρους χθονὸς,
ἔνθ' Ἄρτεμίς σοι σύγγονος βωμοὺς ἔχει,
λαβεῖν τ' ἄγαλμα θεᾶς, ὅ φασιν ἐνθάδε
εἰς τούσδε ναοὺς οὐρανοῦ πεσεῖν ἄπο·
λαβόντα δ' ἢ τέχναισιν ἢ τύχῃ τινὶ,
κίνδυνον ἐκπλήσαντ', Ἀθηναίων χθονὶ
δοῦναι· τὸ δ' ἐνθένδ' οὐδὲν ἐρρήθη πέρα·
καὶ ταῦτα δράσαντ' ἀμπνοὰς ἕξειν πόνων.
ἥκω δὲ πεισθεὶς σοῖς λόγοισιν ἐνθάδε
ἄγνωστον εἰς γῆν, ἄξενον. σὲ δ' ἱστορῶ,
Πυλάδη, σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου,
τί δρῶμεν; ἀμφίβληστρα γὰρ τοίχων ὁρᾷς
ὑψηλά· πότερα δωμάτων προσαμβάσεις
ἐκβησόμεσθα; πῶς ἂρ' οὖν λάθοιμεν ἄν;
ἢ χαλκότευκτα κλῇθρα λύσαντες μοχλοῖς,

73. θριγκώματα Ruhnken for τριχώματα. 75. γ' ἀκροθίνια for τἀκροθίνια Dindorf. 86. σοι for σύ Kirch. (σή Herm.). 87. οὐνθάδε Markl. and Herm. 91. πέρα for πέρας Brodaeus. 97. κλιμάκων Kirch. 98. ἄρ' Cod. Fl., ἂν Pal. λάθοιμεν for μάθοιμεν Reiske. See notes.

ὧν οὐδὲν ἴσμεν; ἢν δ' ἀνοίγοντες πύλας
λῃφθῶμεν εἰσβάσεις τε μηχανώμενοι,
θανούμεθ'. ἀλλὰ πρὶν θανεῖν νεὼς ἔπι
φεύγωμεν, ᾗπερ δεῦρ' ἐναυστολήσαμεν.

ΠΥ. φεύγειν μὲν οὐκ ἀνεκτὸν οὐδ' εἰώθαμεν·
τὸν τοῦ θεοῦ δὲ χρησμὸν οὐ κακιστέον.
ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας
κατ' ἄντρ' ἃ πόντος νοτίδι διακλύζει μέλας,
νεὼς ἄπωθεν, μή τις εἰσιδὼν σκάφος
βασιλεῦσιν εἴπῃ κᾆτα λῃφθῶμεν βίᾳ.
ὅταν δὲ νυκτὸς ὄμμα λυγαίας μόλῃ,
τολμητέον τοι ξεστὸν ἐκ ναοῦ λαβεῖν
ἄγαλμα πάσας προσφέροντε μηχανάς.
ὅρα δέ γ' εἴσω τριγλύφων, ὅποι κενὸν
δέμας καθεῖναι· τοὺς πόνους γὰρ ἀγαθοὶ
τολμῶσι, δειλοὶ δ' εἰσὶν οὐδὲν οὐδαμοῦ.
οὔτοι μακρὸν μὲν ἤλθομεν κώπῃ πόρον,
ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν;

ΟΡ. ἀλλ' εὖ γὰρ εἶπας, πειστέον· χωρεῖν χρεὼν
ὅποι χθονὸς κρύψαντε λήσομεν δέμας.
οὐ γὰρ τὸ τοῦ θεοῦ γ' αἴτιον γενήσεται
πεσεῖν ἄχρηστον θέσφατον· τολμητέον·
μόχθος γὰρ οὐδεὶς τοῖς νέοις σκῆψιν φέρει.

ΧΟΡΟΣ.

εὐφαμεῖτ', ὦ
πόντου δισσὰς συγχωρούσας
πέτρας Εὐξείνου ναίοντες.
ὦ παῖ τᾶς Λατοῦς,

111. τὸ (for τοι) Cod. Fl., νὼ Dind., σοι Herm. 112. προσφέροντα Cod. Pal. 113. γεῖσα Blomfield. ὅπου Elmsl., ὅπῃ Kirch. 116. οὔτω Nauck. 121. ἄκραντον Blomf., Nauck.

Δίκτυνν' οὐρεία,
πρὸς σὰν αὐλὰν, εὐστύλων
ναῶν χρυσήρεις θριγκοὺς,
πόδα παρθένιον ὅσιον ὁσίας
κληδούχου δούλα πέμπω,
Ἑλλάδος εὐίππου πύργους
καὶ τείχη χόρτων τ' εὐδένδρων
ἐξαλλάξασ' Εὐρώταν,
πατρῴων οἴκων ἕδρας.
ἔμολον· τί νέον; τίνα φροντίδ' ἔχεις;
τί με πρὸς ναοὺς ἄγαγες ἄγαγες,
ὦ παῖ τοῦ τᾶς Τροίας πύργους
ἐλθόντος κλεινᾷ σὺν κώπᾳ
χιλιοναύτᾳ μυριοτευχεῖ
[τῶν] Ἀτρειδᾶν τῶν † κλεινῶν;

ΙΦ. ἰὼ δμωαὶ,
δυσθρηνήτοις ὡς θρήνοις
ἔγκειμαι, τᾶς οὐκ εὐμούσου
μολπαῖσι βοᾶς ἀλύροις ἐλέγοις,
ἓ ἓ ἐν κηδείοις οἴκτοις,
οἷαι μοι συμβαίνουσ' ἆται,
σύγγονον ἁμὸν κατακλαιομένα
ζωᾶς, τοίαν ἰδόμαν ὄψιν [ὀνείρων]
νυκτὸς, τᾶς ἐξῆλθ' ὄρφνα.
ὀλόμαν ὀλόμαν· οὐκ εἴσ' οἶκοι
πατρῷοί μοι· φροῦδος γέννα.
φεῦ φεῦ τῶν Ἄργει μόχθων.
ἰὼ * ἰὼ δαίμων, ὃς τὸν

135. *Εὐρώταν* for *Εὐρώπαν* Barnes. 141. *μυριοτευχεῖ* for *-οις* Barnes (*-οῦς* Seidler). 142. *τῶν* inserted in Cod. Pal. 146. *μολπαῖσι βοᾶς* for *μολπᾶς βοάν* Heath. 148. *οἷαι* for *αἵ* Badham. 150. *τοίαν* for *οἵαν* Dindorf. 154. *μοι* for *οἴμοι* Seidler. 156, 157. *ἰὼ bis, δαίμων, μοῦνον* for *δαῖμον, μόνον* Heath.

μοῦνόν με κασίγνητον συλᾷς
Ἅιδᾳ πέμψας, ᾧ τάσδε χοὰς
μέλλω κρατῆρά τε τὸν φθιμένων
ὑδραίνειν γαίας ἐν νώτοις,
πηγάς τ' οὐρείων ἐκ μόσχων
Βάκχου τ' οἰνηρὰς λοιβὰς
ξουθᾶν τε πόνημα μελισσᾶν,
ἃ νεκροῖς θελκτήρια κεῖται.
ἀλλ' ἔνδος μοι πάγχρυσον
τεῦχος καὶ λοιβὰν Ἅιδα.
ὦ κατὰ γαίας Ἀγαμεμνόνιον
θάλος, ὡς φθιμένῳ τάδε σοι πέμπω·
δέξαι δ'· οὐ γὰρ πρὸς τύμβον σοι
ξανθὰν χαίταν, οὐ δάκρυ' οἴσω.
τηλόσε γὰρ δὴ σᾶς ἀπενάσθην
πατρίδος καὶ ἐμᾶς, ἔνθα δοκήμασι
κεῖμαι σφαχθεῖσ' ἁ τλάμων.

ΧΟ. ἀντιψάλμους ᾠδὰς ὕμνον τ'
Ἀσιήταν σοι βάρβαρον ἰαχὰν
δεσποίν' ἐξαυδάσω τὰν ἐν
θρήνοις μοῦσαν νέκυσιν μέλεον,
τὰν ἐν μολπαῖς Ἅιδας ὑμνεῖ
δίχα παιάνων.
οἴμοι, τῶν Ἀτρειδᾶν οἴκων
ἔρρει φῶς σκήπτρων, οἴμοι,
[πατρῴων οἴκων.]
τίνος ἐκ τῶν εὐόλβων Ἄργει
βασιλέων ἀρχά;

161. ἐννοτίους Kirch. 166. χεῖται Nauck. 172. πρὸς τύμβον for πάρος τύμβου Heath. 176. δοκήμασι for δόκιμα Porson (δοκήματα Herm.). 180. ἀχάν Nauck. 181. δεσποίνα γ' Cod. Fl. 182. μελέων Schöne. μελομέναν Musgr. 189. τίνος for τίν' Badh. (τίς ἔτ' Herm.).

μόχθος δ' ἐκ μόχθων ᾄσσει.
δινευούσαις δ' ἵπποις πταναῖς
ἀλλάξας ἐξ ἕδρας
ἱερὸν *μετέβασ' ὄμμ' αὐγᾶς
ἅλιος. ἄλλαις δ' ἄλλα προσέβα
χρυσέας ἀρνὸς μελάθροις ὀδύνα,
φόνος ἐπὶ φόνῳ, ἄχεά *τ' ἄχεσιν·
ἔνθεν τῶν πρόσθεν δμαθέντων
ἐκβαίνει ποινὰ Ταντλιδᾶν
εἰς οἴκους· σπεύδει δ' ἀσπούδαστ'
ἐπὶ σοὶ δαίμων.

ΙΦ. ἐξ ἀρχᾶς μοι δυσδαίμων
δαίμων τᾶς ματρὸς ζώνας
καὶ νυκτὸς κείνας· ἐξ ἀρχᾶς
λόχιαι στερρὰν παιδείαν
Μοῖραι συντείνουσιν θεαί,
ἂν πρωτόγονον θάλος ἐν θαλάμοις
ἁ μναστευθεῖσ' ἐξ Ἑλλάνων,
Λήδας ἁ τλάμων κούρα,
σφάγιον πατρῴᾳ λώβᾳ
καὶ θῦμ' οὐκ εὐγάθητον
ἔτεκεν, ἔτρεφεν· εὐκταίαν *δ'
ἱππείοις ἐν δίφροισιν
ψαμάθων Αὐλίδος ἐπέβασαν
νύμφαν, οἴμοι, δύσνυμφον
τῷ τᾶς Νηρέως κούρας, αἰαῖ.
νῦν δ' ἀξείνου πόντου ξείνα
δυσχόρτους οἴκους ναίω

193. ἐξ ἕδρας Seidler for ἐξέδρασ' (see notes). 195. ἄλλαις for ἄλλοις Seidler. 197. τ' add. Barnes. 200. ἐκβαίνει etc. Wecklein for Ταντ. ἐκβ. ποινά γ'. 206. λόχιαι for λοχείαν Herm. (λοχίαν Elms., λοχίας Badh.). 213. δ' add. Pflugk. 215. ἐπιβᾶσαν Canter. 216. νύμφαν for νύμφαιον Scaliger.

ἄγαμος ἄτεκνος ἄπολις ἄφιλος,
οὐ τὰν Ἄργει μέλπουσ' Ἥραν
οὐδ' ἱστοῖς ἐν καλλιφθόγγοις
κερκίδι Παλλάδος Ἀτθίδος εἰκὼ
* καὶ Τιτάνων ποικίλλουσ', ἀλλ'
αἱμόρραντον δυσφόρμιγγα
ξείνων † αἱμάσσουσ' ἄταν βωμοὺς,
οἰκτράν τ' αἰαζόντων αὐδὰν,
οἰκτρόν τ' ἐκβαλλόντων δάκρυον.
καὶ νῦν κείνων μέν μοι λάθα,
τὸν δ' Ἄργει δμαθέντα κλαίω
σύγγονον, ὃν ἔλιπον ἐπιμαστίδιον
[ἔτι βρέφος, ἔτι] νέον, ἔτι θάλος ἐν χερσὶν ματρὸς
πρὸς στέρνοισιν τ'
Ἄργει σκηπτοῦχον Ὀρέσταν.

ΧΟ. καὶ μὴν ὅδ' ἀκτὰς ἐκλιπὼν θαλασσίους
βουφορβὸς ἥκει, σημανῶν τί σοι νέον.

ΒΟΥΚΟΛΟΣ.

Ἀγαμέμνονος παῖ καὶ Κλυταιμνήστρας τέκνον,
ἄκουε καινῶν ἐξ ἐμοῦ κηρυγμάτων.
ΙΦ. τί δ' ἔστι τοῦ παρόντος ἐκπλῆσσον λόγου;
ΒΟΥ. ἥκουσιν εἰς γῆν, κυανέαν Συμπληγάδα
πλάτῃ φυγόντες, δίπτυχοι νεανίαι,
θεᾷ φίλον πρόσφαγμα καὶ θυτήριον
Ἀρτέμιδι. χέρνιβας δὲ καὶ κατάργματα
οὐκ ἂν φθάνοις ἂν εὐτρεπῆ ποιουμένη.
ΙΦ. ποδαποί; τίνος γῆς ὄνομ' ἔχουσιν οἱ ξένοι;

224. καὶ add. Tyrrwhitt. 225. αἱμόρραντον for -ων Monk. 227. αὐδὰν, οἰκτρόν τ' for οὐδ' ἄνοικτρον Tyrrwhitt. 233, 234. Herm. τότε, νέον—στέρνοις τ' (MSS. στέρνοισι). 238. τε καὶ Reiske. 246. Monk γῆς σχῆμ'.

ΒΟΥ. Ἕλληνες· ἓν τοῦτ' οἶδα κοὺ περαιτέρω.
ΙΦ. οὐδ' ὄνομ' ἀκούσας οἶσθα τῶν ξένων φράσαι;
ΒΟΥ. Πυλάδης ἐκλῄζεθ' ἅτερος πρὸς θατέρου.
ΙΦ. τοῦ ξυζύγου δὲ τοῦ ξένου τί τοὔνομ' ἦν;
ΒΟΥ. οὐδεὶς τόδ' οἶδεν· οὐ γὰρ εἰσηκούσαμεν.
ΙΦ. πῶς δ' εἴδετ' αὐτοὺς καὶ τυχόντες εἵλετε;
ΒΟΥ. ἄκραις ἐπὶ ῥηγμῖσιν ἀξένου πόρου.
ΙΦ. καὶ τίς θαλάσσης βουκόλοις κοινωνία;
ΒΟΥ. βοῦς ἤλθομεν νίψοντες ἐναλίᾳ δρόσῳ.
ΙΦ. ἐκεῖσε δὴ 'πάνελθε, πῶς νιν εἵλετε
τρόπῳ θ' ὁποίῳ· τοῦτο γὰρ μαθεῖν θέλω.
χρόνιοι γὰρ ἥκουσ', οὐδέ πω βωμὸς θεᾶς
Ἑλληνικαῖσιν ἐξεφοινίχθη ῥοαῖς.
ΒΟΥ. ἐπεὶ τὸν εἰσρέοντα διὰ Συμπληγάδων
βοῦς ὑλοφορβοὺς πόντον εἰσεβάλλομεν,
ἦν τις διαρρὼξ κυμάτων πολλῷ σάλῳ
κοιλωπὸς ἀγμὸς, πορφυρευτικαὶ στέγαι.
ἐνταῦθα δισσοὺς εἶδέ τις νεανίας
βουφορβὸς ἡμῶν, κἀπεχώρησεν πάλιν
ἄκροισι δακτύλοισι πορθμεύων ἴχνος.
ἔλεξε δ'· 'Οὐχ ὁρᾶτε; δαίμονές τινες
θάσσουσιν οἵδε.' θεοσεβὴς δ' ἡμῶν τις ὢν
ἀνέσχε χεῖρε καὶ προσηύξατ' εἰσιδών·
'Ὦ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ,
δέσποτα Παλαῖμον, ἵλεως ἡμῖν γενοῦ,
εἴτ' οὖν ἐπ' ἀκταῖς θάσσετον Διοσκόρω,
ἢ Νηρέως ἀγάλμαθ', ὃς τὸν εὐγενῆ
ἔτικτε πεντήκοντα Νηρῄδων χορόν.'
ἄλλος δέ τις μάταιος, ἀνομίᾳ θρασύς,

252. Elmsley ποῦ, Reiske κἀντυχόντες. 253. ἄκραις Pierson (from Plutarch) for ἀκταῖσιν ἐπί. 256. Badham ποῦ. 258. οἶδ' ἐπεὶ Seidler, ἐξ ὅτου Nauck, &c. 265. Blomf. κἀνεχώρησεν. 269. χεῖρε for χεῖρα Markl.

ἐγέλασεν εὐχαῖς, ναυτίλους δ' ἐφθαρμένους
θάσσειν φάραγγ' ἔφασκε τοῦ νόμου φόβῳ,
κλύοντας ὡς θύοιμεν ἐνθάδε ξένους.
ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλείοσι,
θηρᾶν τε τῇ θεῷ σφάγια τἀπιχώρια.
κἀν τῷδε πέτραν ἅτερος λιπὼν ξένοιν
ἔστη κάρα τε διετίναξ' ἄνω κάτω
κἀπεστέναξεν ὠλένας τρέμων ἄκρας,
μανίαις ἀλαίνων, καὶ βοᾷ κυναγὸς ὥς·
'Πυλάδη, δέδορκας τήνδε; τήνδε δ' οὐχ ὁρᾷς
Ἅιδου δράκαιναν, ὥς με βούλεται κτανεῖν
δειναῖς ἐχίδναις εἰς ἔμ' ἐστομωμένη;
ἡ δ' ἐκ †χιτώνων πῦρ πνέουσα καὶ φόνον
πτεροῖς ἐρέσσει, μητέρ' ἀγκάλαις ἐμὴν
ἔχουσα, πέτρινον ὄχθον, ὡς ἐπεμβάλῃ.
οἴμοι κτενεῖ με· ποῖ φύγω;' παρῆν δ' ὁρᾶν
οὐ ταῦτα μορφῆς σχήματ', ἀλλ' ἠλλάσσετο
φθογγάς τε μόσχων καὶ κυνῶν ὑλάγματα,
ἃ φασ' Ἐρινῦς ἱέναι μιμήματα.
ἡμεῖς δὲ συσταλέντες, ὡς θανούμενοι,
σιγῇ καθήμεθ'· ὁ δὲ χερὶ σπάσας ξίφος,
μόσχους ὀρούσας εἰς μέσας λέων ὅπως,
παίει σιδήρῳ λαγόνας εἰς πλευρὰς ἱείς,
δοκῶν Ἐρινῦς θεὰς ἀμύνεσθαι τάδε,
ὡς αἱματηρὸν πέλαγος ἐξανθεῖν ἁλός.
κἀν τῷδε πᾶς τις, ὡς ὁρᾷ βουφόρβια
πίπτοντα καὶ πορθούμεν', ἐξωπλίζετο,
κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους·

281. ξένοιν for ξένην Brodaeus. 284. Herm. κυναγὸν (see note *C. A.*). 288. MSS. ἐκ χιτώνων (see note *C. A.*). 292. ταῦτα for ταὐτά Markl. 294. Badh. ἃ 'φασκ' (MSS. ἅς φασ'). Nauck μυκήματα. 296. χερὶ σπάσας for περισπάσας Pierson. 298. πλευράς θ' Musgr. 300. Markl. ὥσθ'.

πρὸς εὐτραφεῖς γὰρ καὶ νεανίας ξένους
φαύλους μάχεσθαι βουκόλους ἡγούμεθα.
πολλοὶ δ' ἐπληρώθημεν ἐν μικρῷ χρόνῳ.
πίπτει δὲ μανίας πίτυλον ὁ ξένος μεθεὶς,
στάζων ἀφρῷ γένειον· ὡς δ' ἐσείδομεν
προὔργου πεσόντα, πᾶς ἀνὴρ ἔσχεν πόνον
βάλλων ἀράσσων· ἅτερος δὲ τοῖν ξένοιν
ἀφρόν τ' ἀπέψη σώματός τ' ἐτημέλει
πέπλων τε προὐκάλυπτεν εὐπήνους ὑφὰς,
καραδοκῶν μὲν τἀπιόντα τραύματα,
φίλον δὲ θεραπείαισιν ἄνδρ' εὐεργετῶν.
ἔμφρων δ' ἀνᾴξας ὁ ξένος πεσήματος
ἔγνω κλύδωνα πολεμίων προσκείμενον
καὶ τὴν παροῦσαν συμφορὰν αὐτοῖν πέλας,
ᾤμωξέ θ'· ἡμεῖς δ' οὐκ ἀνίεμεν πέτρους
βάλλοντες, ἄλλος ἄλλοθεν προσκείμενοι.
οὗ δὴ τὸ δεινὸν παρακέλευσμ' ἠκούσαμεν·
'Πυλάδη, θανούμεθ', ἀλλ' ὅπως θανούμεθα
κάλλισθ'· ἕπου μοι, φάσγανον σπάσας χερί.'
ὡς δ' εἴδομεν δίπαλτα πολεμίων ξίφη,
φυγῇ λεπαίας ἐξεπίμπλαμεν νάπας.
ἀλλ' εἰ φύγοι τις, ἅτεροι προσκείμενοι
ἔβαλλον αὐτούς· εἰ δὲ τούσδ' ὠσαίατο,
αὖθις τὸ νῦν ὑπεῖκον ἤρασσον πέτροις.
ἀλλ' ἦν ἄπιστον· μυρίων γὰρ ἐκ χερῶν
οὐδεὶς τὰ τῆς θεοῦ θύματ' ηὐτύχει βαλών.
μόλις δέ νιν τόλμῃ μὲν οὐ χειρούμεθα,
κύκλῳ δὲ περιβαλόντες ἐξεκλέψαμεν

306. μικρῷ for μακρῷ Ald. 311. ἀπέψη for ἀπέψα Elmsl. 312. Herm. εὐπτύκτους (εὐπήκτους in Lucian.) 316. ἔγνω for ἔγνωκε Scaliger. 318. Cod. Fl. (corr.) πέτροις. 329. Badh. ηὐστόχει. 331. Bothe ἐξεκόψαμεν, Herm. ἐξελέψαμεν.

πέτροισι χειρῶν φάσγαν', εἰς δὲ γῆν γόνυ
καμάτῳ καθεῖσαν· πρὸς δ' ἄνακτα τῆσδε γῆς
κομίζομέν νιν. ὁ δ' ἐσιδὼν ὅσον τάχος
ἐς χέρνιβάς τε καὶ σφαγεῖ' ἔπεμπέ σοι.
εὔχου δὲ τοιάδ', ὦ νεᾶνί, σοι ξένων
σφάγια παρεῖναι· κἂν ἀναλίσκῃς ξένους
τοιούσδε, τὸν σὸν Ἑλλὰς ἀποτίσει φόνον
δίκας τίνουσα τῆς ἐν Αὐλίδι σφαγῆς.

ΧΟ. θαυμάστ' ἔλεξας τὸν φανένθ', ὅστις ποτὲ
Ἕλληνος ἐκ γῆς πόντον ἦλθεν ἄξενον.

ΙΦ. εἶεν. σὺ μὲν κόμιζε τοὺς ξένους μολών·
τὰ δ' ἐνθάδ' ἡμεῖς †οἷα φροντιούμεθα.
Ὦ καρδία τάλαινα, πρὶν μὲν εἰς ξένους
γαληνὸς ἦσθα καὶ φιλοικτίρμων ἀεί,
εἰς θοὐμόφυλον ἀναμετρουμένη δάκρυ,
Ἕλληνας ἄνδρας ἡνίκ' εἰς χέρας λάβοις.
νῦν δ' ἐξ ὀνείρων οἷσιν ἠγριώμεθα,
δοκοῦσ' Ὀρέστην μηκέθ' ἥλιον βλέπειν,
δύσνουν με λήψεσθ', οἵτινές ποθ' ἥκετε.
καὶ τοῦτ' ἄρ' ἦν ἀληθὲς, ᾐσθόμην, φίλαι·
οἱ δυστυχεῖς γὰρ τοῖσιν εὐτυχεστέροις
αὐτοὶ καλῶς πράξαντες οὐ φρονοῦσιν εὖ.
ἀλλ' οὔτε πνεῦμα Διόθεν ἦλθε πώποτε,
οὐ πορθμὶς, ἥτις διὰ πέτρας Συμπληγάδας
Ἑλένην ἀπήγαγ' ἐνθάδ', ἥ μ' ἀπώλεσε,
Μενέλεών θ', ἵν' αὐτοὺς ἀντετιμωρησάμην,
τὴν ἐνθάδ' Αὖλιν ἀντιθεῖσα τῆς ἐκεῖ,
οὗ μ' ὥστε μόσχον Δαναΐδαι χειρούμενοι

335. ἐς (εἰς) for τε Valckenaer (Hartung ἐπί). 343. Reiske ὅσια (perhaps θεῖα, see note *C. A.*). 351. ᾐσθόμην for ἠχθόμην Dind. 353. καλῶς for κακῶς Seidler. 354, 355. Kirch. εἴθε—ἡ πορθμίς. 356. Badh. κατήγαγ'. 359. οὗ for οἵ Pierson.

ἔσφαζον, ἱερεὺς δ' ἦν ὁ γεννήσας πατήρ.
οἴμοι· κακῶν γὰρ τῶν τότ' οὐκ ἀμνημονῶ,
ὅσας γενείου χεῖρας ἐξηκόντισα
γονάτων τε τοῦ τεκόντος ἐξαρτωμένη,
λέγουσα τοιάδ'· "Ὦ πάτερ, νυμφεύομαι
νυμφεύματ' αἰσχρὰ πρὸς σέθεν· μήτηρ δ' ἐμὲ
σέθεν κατακτείνοντος Ἀργεῖαί τε νῦν
ὑμνοῦσιν ὑμεναίοισιν, αὐλεῖται δὲ πᾶν
μέλαθρον· ἡμεῖς δ' ὀλλύμεσθα πρὸς σέθεν.
Ἅιδης Ἀχιλλεὺς ἦν ἄρ', οὐχ ὁ Πηλέως,
ὅν μοι προτείνας πόσιν ἐν ἁρμάτων ὄχοις
εἰς αἱματηρὸν γάμον ἐπόρθμευσας δόλῳ."
ἐγὼ δὲ λεπτῶν ὄμμα διὰ καλυμμάτων
ἔχουσ', ἀδελφὸν οὔτ' ἀνειλόμην χεροῖν,
ὃς νῦν ὄλωλεν, οὐ κασιγνήτῃ στόμα
συνῆψ' ὑπ' αἰδοῦς, ὡς ἰοῦσ' εἰς Πηλέως
μέλαθρα· πολλὰ δ' ἀπεθέμην ἀσπάσματα
εἰσαῦθις, ὡς ἥξουσ' ἐς Ἄργος αὖ πάλιν.
ὦ τλῆμον, εἰ τέθνηκας, ἐξ οἵων καλῶν
ἔρρεις, Ὀρέστα, καὶ πατρὸς ζηλωμάτων.
τὰ τῆς θεοῦ δὲ μέμφομαι σοφίσματα,
ἥτις βροτῶν μὲν ἤν τις ἅψηται φόνου,
[ἢ καὶ λοχείας ἢ νεκροῦ θίγῃ χεροῖν,]
βωμῶν ἀπείργει, μυσαρὸν ὡς ἡγουμένη,
αὐτὴ δὲ θυσίαις ἥδεται βροτοκτόνοις.
οὐκ ἔσθ' ὅπως ἂν ἔτεκεν ἡ Διὸς δάμαρ
Λητὼ τοσαύτην ἀμαθίαν. ἐγὼ μὲν οὖν
τὰ Ταντάλου θεοῖσιν ἑστιάματα

361. τότ' for τοῦδ' Ald. 365. ἐμὲ for ἐμή Reiske. 366. νῦν for νιν Tyrrwhitt. 370. προτείνας for προσεῖπας Badh. 373. οὔτ' ἀνειλόμην for τοῦτον εἰλόμην Tyrr. (Herm. τ' οὐκ). 374. κασιγνήτῃ for -η Tyrr. 378. καλῶν for κακῶν Reiske. 385. MSS. ἔτεκεν ἄν. Porson ἔτικτεν (see note *C.A.*). 387. Herm. inserts τε before θεοῖσιν.

ἄπιστα κρίνω, παιδὸς ἡσθῆναι βορᾷ,
τοὺς δ' ἐνθάδ', αὐτοὺς ὄντας ἀνθρωποκτόνους,
εἰς τὸν θεὸν τὸ φαῦλον ἀναφέρειν δοκῶ·
οὐδένα γὰρ οἶμαι δαιμόνων εἶναι κακόν.

ΧΟ. κυάνεαι κυάνεαι σύνοδοι θαλάσσας, στρ. α'.
ἵν' οἶστρος ὁ ποτώμενος Ἀργόθεν
ἄξενον ἐπ' οἶδμα διεπέρασεν *Ἰοῦς
Ἀσιήτιδα γαῖαν
Εὐρώπας διαμείψας·
τίνες ποτ' ἄρα τὸν εὔυδρον δονακόχλοον
λιπόντες Εὐρώταν
ἢ ῥεύματα σεμνὰ Δίρκας
ἔβασαν ἔβασαν ἄμικτον αἶαν, ἔνθα κούρᾳ
δίᾳ τέγγει
βωμοὺς καὶ περικίονας
ναοὺς αἷμα βρότειον;
ἢ ῥοθίοις εἰλατίναις δικρότοισι κώπαις ἀντ. α'.
ἔπεμψαν ἐπὶ πόντια κύματα
νάϊον ὄχημα λινοπόροισιν αὔραις,
φιλόπλουτον ἅμιλλαν
αὔξοντες μελάθροισιν;
φίλα γὰρ ἐγένετ' ἐλπὶς †ἐπὶ πήμασι βροτῶν
ἄπληστος ἀνθρώποις,
ὄλβου βάρος οἳ φέρονται
πλάνητες ἐπ' οἶδμα πόλεις τε βαρβάρους περῶντες
κοινᾷ δόξᾳ.

390. Markl. τὴν for τόν. 394. ἵν' for ἣν Herm. 395. ἄξενον for εὔξεινον Monk. 'Ιοῦς suppl. Erfurdt (see note *C. A.*). 399. δονακόχλοον for -οα Elmsley. 404. κούρᾳ δίᾳ for κούρα διατέγγει Elmsley (Dind. κούρα δία, Monk Διός). 409. ἔπεμψαν for ἔπλευσαν Rauchenstein. 414. MSS. ἐλπὶς γένετ' (see note *C. A.*). 415. Elmsl. ἄπληστον (with βάρος). 418. Elmsl. κεινᾷ (κενᾷ).

γνώμα δ' οἷς μὲν ἄκαιρος ὄλ-
βου, τοῖς δ' εἰς μέσον ἥκει.
πῶς πέτρας τὰς συνδρομάδας, στρ. β'.
πῶς Φινεΐδας ἀΰπνους
ἀκτὰς ἐπέρασαν
παρ' ἅλιον αἰγιαλὸν ἐπ' Ἀμφιτρίτας
ῥοθίῳ δραμόντες,
ὅπου πεντήκοντα κορᾶν
Νηρῄδων *ποσὶ χοροὶ
μέλπουσιν ἐγκύκλιοις,
πλησιστίοισι πνοαῖς,
συριζόντων κατὰ πρύμναν
εὐναίων πηδαλίων
αὔραισιν νοτίαις
ἢ πνεύμασι Ζεφύρου,
τὰν πολυόρνιθον ἐπ' αἶαν,
λευκὰν ἀκτὰν, Ἀχιλῆος
δρόμους καλλισταδίους,
ἄξεινον κατὰ πόντον;
εἴθ' εὐχαῖσιν δεσποσύνοις ἀντ. β'.
Λήδας Ἑλένα φίλα παῖς
ἐλθοῦσα τύχοι τὰν
Τρῳάδα λιποῦσα πόλιν, ἵν' ἀμφὶ χαίτᾳ
δρόσον αἱματηρὰν
ἑλιχθεῖσα λαιμοτόμῳ
δεσποίνας χερὶ θάνῃ
ποινὰς δοῦσ' ἀντιπάλους.
ἅδιστ' ἂν ἀγγελίαν

425. παρ' ἅλιον Seidl., etc., for παράλιον (Wecklein ἀλίμενον). 428. ποσί add. Herm. 429. Markl. etc. ἐγκύκλιοι. 433. Ald. αὔραις ἐν (MSS. αὔραις). 439. δεσποσύνοις Markl. for -αις. 445. Seidl., etc., θάνοι. 447. MSS. τήνδ' ἀγγελίαν, Herm. ἥδιστ' ἂν δ'.

δεξαίμεθ', Ἑλλάδος ἐκ γᾶς
πλωτήρων εἴ τις ἔβα,
δουλείας ἐμέθεν
δειλαίας παυσίπονος·
καὶ γὰρ ὀνείροισι συνείην
δόμοις πόλει τε πατρῴᾳ,
τερπνῶν ὕμνων ἀπολαύ-
ειν κοινὰν χάριν ὄλβῳ.

ἀλλ' οἵδε χέρας δεσμοῖς δίδυμοι
συνερεισθέντες χωροῦσι, νέον
πρόσφαγμα θεᾶς· σιγᾶτε, φίλαι.
τὰ γὰρ Ἑλλήνων ἀκροθίνια δὴ
ναοῖσι πέλας τάδε βαίνει·
οὐδ' ἀγγελίας ψευδεῖς ἔλακεν
βουφορβὸς ἀνήρ.
ὦ πότνι', εἴ σοι τάδ' ἀρεσκόντως
πόλις ἥδε τελεῖ, δέξαι θυσίας,
ἃς ὁ παρ' ἡμῖν νόμος οὐχ ὁσίας
Ἕλλησι διδοὺς ἀναφαίνει.

ΙΦ. εἶεν·
τὰ τῆς θεοῦ μὲν πρῶτον ὡς καλῶς ἔχῃ
φροντιστέον μοι. μέθετε τῶν ξένων χέρας,
ὡς ὄντες ἱεροὶ μηκέτ' ὦσι δέσμιοι.
ναοῦ δ' ἔσω στείχοντες εὐτρεπίζετε
ἃ χρὴ 'πὶ τοῖς παροῦσι καὶ νομίζεται.
φεῦ·
τίς ἆρα μήτηρ ἡ τεκοῦσ' ὑμᾶς ποτε
πατήρ τ', ἀδελφή τ', εἰ γεγῶσα τυγχάνει;

452. *ὀνείροισι συνείην* Kirch. for *ὀνείρασι συμβαίην* (see note *C. A.*). 454. Herm. *ὕπνων*. 455. Cod. Pal. *ἀπόλαυσιν*. 456. *δίδυμοι* Markl., etc., for *διδύμοις*. 469. Köchly, etc., omit *Ἕλλησι διδούς*.

οἵων στερεῖσα διπτύχων νεανιῶν
ἀνάδελφος ἔσται. τὰς τύχας τίς οἶδ' ὅτῳ
τοιαίδ' ἔσονται; πάντα γὰρ τὰ τῶν θεῶν
εἰς ἀφανὲς ἕρπει, κοὐδὲν οἶδ' οὐδεὶς κακόν·
ἡ γὰρ τύχη παρήγαγ' εἰς τὸ δυσμαθές.
πόθεν ποθ' ἥκετ', ὦ ταλαίπωροι ξένοι;
ὡς διὰ μακροῦ μὲν τήνδ' ἐπλεύσατε χθόνα,
μακρὸν δ' ἀπ' οἴκων χρόνον ἔσεσθ' ἀεὶ κάτω.

ΟΡ. τί ταῦτ' ὀδύρει, κἀπὶ τοῖς μέλλουσι νὼ
κακοῖσι λυπεῖς, ἥτις εἶ ποτ', ὦ γύναι;
οὔτοι νομίζω σοφὸν, ὃς ἂν μέλλων θανεῖν
οἴκτῳ τὸ δεῖμα τοὐλέθρου νικᾶν θέλῃ,
[οὐχ ὅστις Ἅιδην ἐγγὺς ὄντ' οἰκτίζεται,]
σωτηρίας ἄνελπις· ὡς δύ' ἐξ ἑνὸς
κακὼ συνάπτει, μωρίαν τ' ὀφλισκάνει
θνήσκει θ' ὁμοίως· τὴν τύχην δ' ἐᾶν χρεών.
ἡμᾶς δὲ μὴ θρήνει σύ· τὰς γὰρ ἐνθάδε
θυσίας ἐπιστάμεσθα καὶ γιγνώσκομεν.

ΙΦ. πότερος ἄρ' ὑμῶν ἐνθάδ' ὠνομασμένος
Πυλάδης κέκληται; τόδε μαθεῖν πρῶτον θέλω.

ΟΡ. ὅδ', εἴ τι δή σοι τοῦτ' ἐν ἡδονῇ μαθεῖν.

ΙΦ. ποίας πολίτης πατρίδος Ἕλληνος γεγώς;

ΟΡ. τί δ' ἂν μαθοῦσα τόδε πλέον λάβοις, γύναι;

ΙΦ. πότερον ἀδελφὼ μητρός ἐστον ἐκ μιᾶς;

ΟΡ. φιλότητί γ'· ἐσμὲν δ' οὐ κασιγνήτω γένει.

ΙΦ. σοὶ δ' ὄνομα ποῖον ἔθεθ' ὁ γεννήσας πατήρ;

ΟΡ. τὸ μὲν δίκαιον δυστυχεῖς καλοίμεθ' ἄν.

ΙΦ. οὐ τοῦτ' ἐρωτῶ· τοῦτο μὲν δὸς τῇ τύχῃ.

ΟΡ. ἀνώνυμοι θανόντες οὐ γελῴμεθ' ἄν.

475. Cod. Pal. οἶδ' ὅτι. 481. Nauck μακρὰν—χθονός, Dobree ἔσεσθε δή. 482. νὼ Porson for νῷν. 484. Seidl. κτανεῖν. 498. γένει Köchly for γύναι. 500. Herm. κεκλήμεθ' ἂν from one copy.

ΙΦ. τί δὲ φθονεῖς τοῦτ'; ἢ φρονεῖς οὕτω μέγα;
ΟΡ. τὸ σῶμα θύσεις τοὐμὸν, οὐχὶ τοὔνομα.
ΙΦ. οὐδ' ἂν πόλιν φράσειας ἥτις ἐστί σοι;
ΟΡ. ζητεῖς γὰρ οὐδὲν κέρδος, ὡς θανουμένῳ.
ΙΦ. χάριν δὲ δοῦναι τήνδε κωλύει τί σε;
ΟΡ. τὸ κλεινὸν Ἄργος πατρίδ' ἐμὴν ἐπεύχομαι.
ΙΦ. πρὸς θεῶν ἀληθῶς, ὦ ξέν', εἶ κεῖθεν γεγώς;
ΟΡ. ἐκ τῶν Μυκηνῶν, αἵ ποτ' ἦσαν ὄλβιαι.
ΙΦ. φυγὰς δ' ἀπῆρας πατρίδος, ἢ ποίᾳ τύχῃ;
ΟΡ. φεύγω τρόπον γε δή τιν' οὐχ ἑκὼν ἑκών.
ΙΦ. καὶ μὴν ποθεινός γ' ἦλθες ἐξ Ἄργους μολών.
ΟΡ. οὔκουν ἐμαυτῷ γ'· εἰ δὲ σοί, σὺ τοῦδ' ἔρα.
ΙΦ. ἆρ' ἄν τί μοι φράσειας ὧν ἐγὼ θέλω;
ΟΡ. ὡς ἐν παρέργῳ τῆς ἐμῆς δυσπραξίας.
ΙΦ. Τροίαν ἴσως οἶσθ', ἧς ἁπανταχοῦ λόγος.
ΟΡ. ὡς μήποτ' ὤφελόν γε μηδ' ἰδὼν ὄναρ.
ΙΦ. φασίν νιν οὐκέτ' οὖσαν οἴχεσθαι δορί.
ΟΡ. ἔστιν γὰρ οὕτως οὐδ' ἄκραντ' ἠκούσατε.
ΙΦ. Ἑλένη δ' ἀφῖκται δῶμα Μενέλεω πάλιν;
ΟΡ. ἥκει, κακῶς γ' ἐλθοῦσα τῶν ἐμῶν τινι.
ΙΦ. καὶ ποῦ 'στι; κἀμοὶ γάρ τι προὐφείλει κακόν.
ΟΡ. Σπάρτῃ ξυνοικεῖ τῷ πάρος ξυνευνέτῃ.
ΙΦ. ὦ μῖσος εἰς Ἕλληνας, οὐκ ἐμοὶ μόνῃ.
ΟΡ. ἀπέλαυσα κἀγὼ δή τι τῶν κείνης γάμων.
ΙΦ. νόστος δ' Ἀχαιῶν ἐγένεθ', ὡς κηρύσσεται;
ΟΡ. ὡς πάνθ' ἅπαξ με συλλαβοῦσ' ἀνιστορεῖς.
ΙΦ. πρὶν γὰρ θανεῖν σε τοῦτ' ἐπαυρέσθαι θέλω.
ΟΡ. ἔλεγχ', ἐπειδὴ τοῦδ' ἐρᾷς· λέξω δ' ἐγώ.
ΙΦ. Κάλχας τις ἦλθε μάντις ἐκ Τροίας πάλιν;
ΟΡ. ὄλωλεν, ὡς ἦν ἐν Μυκηναίοις λόγος.

503. ἢ Herm. for ἦ. 514. τοῦδ' Reiske for τοῦτ'. Seidler τοῦθ' ὅρα. 521. Weil. λέκτρα. 529. τοῦτ' Paley and Weckl. for τοῦδ'.

ΙΦ. ὦ πότνι', ὡς εὖ· τί γὰρ ὁ Λαέρτου γόνος;
ΟΡ. οὔπω νενόστηκ' οἶκον, ἔστι δ', ὡς λόγος.
ΙΦ. ὄλοιτο, νόστου μήποτ' εἰς πάτραν τυχών.
ΟΡ. μηδὲν κατεύχου· πάντα τἀκείνου νοσεῖ.
ΙΦ. Θέτιδος δὲ τῆς Νηρῆδος ἔστι παῖς ἔτι;
ΟΡ. οὐκ ἔστιν· ἄλλως λέκτρ' ἔγημ' ἐν Αὐλίδι.
ΙΦ. δόλια γὰρ, ὥς γέ φασιν οἱ πεπονθότες.
ΟΡ. τίς εἶ ποθ'; ὡς εὖ πυνθάνει τἀφ' Ἑλλάδος.
ΙΦ. ἐκεῖθέν εἰμι· παῖς ἔτ' οὖσ' ἀπωλόμην.
ΟΡ. ὀρθῶς ποθεῖς ἄρ' εἰδέναι τἀκεῖ, γύναι.
ΙΦ. τί δ' ὁ στρατηγὸς, ὃν λέγουσ' εὐδαιμονεῖν;
ΟΡ. τίς; οὐ γὰρ ὅν γ' ἐγῷδα τῶν εὐδαιμόνων.
ΙΦ. Ἀτρέως ἐλέγετο δή τις Ἀγαμέμνων ἄναξ.
ΟΡ. οὐκ οἶδ'· ἄπελθε τοῦ λόγου τούτου, γύναι.
ΙΦ. μὴ πρὸς θεῶν, ἀλλ' εἴφ', ἵν' εὐφρανθῶ, ξένε.
ΟΡ. τέθνηχ' ὁ τλήμων, πρὸς δ' ἀπώλεσέν τινα.
ΙΦ. τέθνηκε; ποίᾳ συμφορᾷ; τάλαιν' ἐγώ.
ΟΡ. τί δ' ἐστέναξας τοῦτο; μῶν προσῆκέ σοι;
ΙΦ. τὸν ὄλβον αὐτοῦ τὸν πάροιθ' ἀναστένω.
ΟΡ. δεινῶς γὰρ ἐκ γυναικὸς οἴχεται σφαγείς.
ΙΦ. ὦ πανδάκρυτος ἡ κτανοῦσα χὠ θανών.
ΟΡ. παῦσαί νυν ἤδη μηδ' ἐρωτήσῃς πέρα.
ΙΦ. τοσόνδε γ', εἰ ζῇ τοῦ ταλαιπώρου δάμαρ.
ΟΡ. οὐκ ἔστι· παῖς νιν, ὃν ἔτεχ', οὗτος ὤλεσεν.
ΙΦ. ὦ συνταραχθεὶς οἶκος. ὡς τί δὴ θέλων;
ΟΡ. πατρὸς θανόντος † τήνδε τιμωρούμενος.
ΙΦ. φεῦ·
ὡς εὖ κακὸν δίκαιον εἰσεπράξατο.

533. ὡς εὖ· τί Musgr. for ὥς ἐστι. 537. δὲ Elmsl. for δ' ὁ. 538. ἔγημ' ἐν Markl. for ἔγημεν. 539. Nauck ἴσασιν for φασίν (γε add. in Fl. corr.). 553. Cod. Pal. κτανών. 556. Hartung αὐτός. 558. MSS. τήνδε, Elmsl. αἷμα, Herm. τῷδε (see note *C. A.*).

ΟΡ. ἀλλ' οὐ τὰ πρὸς θεῶν εὐτυχεῖ δίκαιος ὤν.
ΙΦ. λείπει δ' ἐν οἴκοις ἄλλον Ἀγαμέμνων γόνον;
ΟΡ. λέλοιπεν Ἠλέκτραν γε παρθένον μίαν.
ΙΦ. τί δέ; σφαγείσης θυγατρὸς ἔστι τις λόγος;
ΟΡ. οὐδείς γε, πλὴν θανοῦσαν οὐχ ὁρᾶν φάος.
ΙΦ. τάλαιν' ἐκείνη χὠ κτανὼν αὐτὴν πατήρ.
ΟΡ. κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.
ΙΦ. ὁ τοῦ θανόντος δ' ἔστι παῖς Ἄργει πατρός;
ΟΡ. ἔστ', ἄθλιός γε, κοὐδαμοῦ καὶ πανταχοῦ.
ΙΦ. ψευδεῖς ὄνειροι, χαίρετ'· οὐδὲν ἦτ' ἄρα.
ΟΡ. οὐδ' οἱ σοφοί γε δαίμονες κεκλημένοι
πτηνῶν ὀνείρων εἰσὶν ἀψευδέστεροι.
πολὺς ταραγμὸς ἔν τε τοῖς θείοις ἔνι
κἀν τοῖς βροτείοις· ἓν δὲ † λυπεῖται μόνον,
ὅτ' οὐκ ἄφρων ὢν μάντεων πεισθεὶς λόγοις
ὄλωλεν ὡς ὄλωλε τοῖσιν εἰδόσιν.
ΧΟ. φεῦ φεῦ· τί δ' ἡμῖν οἱ φίλοι γεννήτορες;
ἆρ' εἰσίν; ἆρ' οὐκ εἰσί; τίς φράσειεν ἄν;
ΙΦ. ἀκούσατ'· εἰς γὰρ δή τιν' ἥκομεν λόγον,
ὑμῖν τ' ὄνησιν ὦ ξένοι σπεύδουσ' ἅμα
κἀμοί. τὸ δ' εὖ μάλιστα τῇδε γίγνεται,
εἰ πᾶσι ταὐτὸν πρᾶγμ' ἀρεσκόντως ἔχει.
θέλοις ἄν, εἰ σώσαιμί σ', ἀγγεῖλαί τί μοι
πρὸς Ἄργος ἐλθὼν τοῖς ἐμοῖς ἐκεῖ φίλοις,
δέλτον τ' ἐνεγκεῖν, ἥν τις οἰκτείρας ἐμὲ
ἔγραψεν αἰχμάλωτος, οὐχὶ τὴν ἐμὴν
φονέα νομίζων χεῖρα, τοῦ νόμου δ' ὕπο
θνήσκειν σφε, τῆς θεοῦ τάδε δίκαι' ἡγουμένης;

572. *θείοις* Scal. for *θεοῖς*. 573. Cod. Fl. corr. *λείπεται* (see notes). 576. *ἡμῖν οἱ φίλοι* for *ἡμεῖς οἵ τ' ἐμοὶ* Köchly. 579. *σπεύδουσ'* for *σπουδῆς* Musgr. 580. *τῇδε* Heimsoeth for *οὕτω* (see note *C. A.*). 582. *θέλοις* for *θέλεις* Portus. 587. *σφε* for *γε* Markl. *τάδε* for *ταῦτα* Pierson.

οὐδένα γὰρ εἶχον ὅστις ἀγγεῖλαι μολὼν
ἐς Ἄργος αὖθις τάς *τ' ἐμὰς ἐπιστολὰς
πέμψειε σωθεὶς τῶν ἐμῶν φίλων τινί.
σὺ δ', εἶ γάρ, ὡς ἔοικας, οὔτε δυσγενὴς
καὶ τὰς Μυκήνας οἶσθα χοὓς κἀγὼ θέλω,
σώθητι καὶ σὺ μισθὸν οὐκ αἰσχρὸν λαβὼν
κούφων ἕκατι γραμμάτων σωτηρίαν.
οὗτος δ', ἐπείπερ πόλις ἀναγκάζει τάδε,
θεᾷ γενέσθω θῦμα χωρισθεὶς σέθεν.

ΟΡ. καλῶς ἔλεξας τἄλλα πλὴν ἕν, ὦ ξένη·
τὸ γὰρ σφαγῆναι τόνδ' ἐμοὶ βάρος μέγα.
ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς συμφοράς·
οὗτος δὲ συμπλεῖ τῶν ἐμῶν μόχθων χάριν.
οὔκουν δίκαιον ἐπ' ὀλέθρῳ τῷ τοῦδ' ἐμὲ
χάριν τίθεσθαι καὐτὸν ἐκδῦναι κακῶν.
ἀλλ' ὣς γενέσθω· τῷδε μὲν δέλτον δίδου,
πέμψει γὰρ Ἄργος, ὥστε σοι καλῶς ἔχειν·
ἡμᾶς δ' ὁ χρῄζων κτεινέτω. τὰ τῶν φίλων
αἴσχιστον ὅστις καταβαλὼν εἰς ξυμφορὰς
αὐτὸς σέσωται. τυγχάνει δ' ὅδ' ὢν φίλος,
ὃν οὐδὲν ἧσσον ἢ 'μὲ φῶς ὁρᾶν θέλω.

ΙΦ. ὦ λῆμ' ἄριστον, ὡς ἀπ' εὐγενοῦς τινος
ῥίζης πέφυκας τοῖς φίλοις τ' ὀρθῶς φίλος.
τοιοῦτος εἴη τῶν ἐμῶν ὁμοσπόρων
ὅσπερ λέλειπται. καὶ γὰρ οὐδ' ἐγώ, ξένοι,
ἀνάδελφός εἰμι, πλὴν ὅσ' οὐχ ὁρῶσά νιν.
ἐπεὶ δὲ βούλει ταῦτα, τόνδε πέμψομεν
δέλτον φέροντα, σὺ δὲ θανεῖ· πολλὴ δέ τις
προθυμία σε τοῦδ' ἔχουσα τυγχάνει.

ΟΡ. θύσει δὲ τίς με καὶ τὰ δεινὰ τλήσεται;

588. ἀγγείλαι for ἀγγεῖλαι Markl. (see note *C. A.*). 589. τ' after τὰς add. Elmsl. 592. Nauck ἐγὼ φιλῶ.

ΙΦ. ἐγώ· θεᾶς γὰρ τήνδε προστροπὴν ἔχω.
ΟΡ. ἄζηλά γ', ὦ νεᾶνι, κοὐκ εὐδαίμονα.
ΙΦ. ἀλλ' εἰς ἀνάγκην κείμεθ', ἣν φυλακτέον.
ΟΡ. αὐτὴ ξίφει θύουσα θῆλυς ἄρσενας;
ΙΦ. οὔκ· ἀλλὰ χαίτην ἀμφὶ σὴν χερνίψομαι.
ΟΡ. ὁ δὲ σφαγεὺς τίς; εἰ τάδ' ἱστορεῖν με χρή.
ΙΦ. εἴσω δόμων τῶνδ' εἰσὶν οἷς μέλει τάδε.
ΟΡ. τάφος δὲ ποῖος δέξεταί μ', ὅταν θάνω;
ΙΦ. πῦρ ἱερὸν ἔνδον χάσμα τ' εὐρωπὸν πέτρας.
ΟΡ. φεῦ·
πῶς ἄν μ' ἀδελφῆς χεὶρ περιστείλειεν ἄν;
ΙΦ. μάταιον εὐχήν, ὦ τάλας, ὅστις ποτ' εἶ,
ηὔξω· μακρὰν γὰρ βαρβάρου ναίει χθονός.
οὐ μήν, ἐπειδὴ τυγχάνεις Ἀργεῖος ὤν,
ἀλλ' ὧν γε δυνατὸν οὐδ' ἐγὼ 'λλείψω χάριν.
πολύν τε γάρ σοι κόσμον ἐνθήσω τάφῳ,
ξανθῷ τ' ἐλαίῳ σῶμα σὸν κατασβέσω,
καὶ τῆς ὀρείας ἀνθεμόρρυτον γάνος
ξουθῆς μελίσσης εἰς πυρὰν βαλῶ σέθεν.
ἀλλ' εἶμι, δέλτον τ' ἐκ θεᾶς ἀνακτόρων
οἴσω· τὸ μέντοι δυσμενὲς μὴ 'μοῦ λάβῃς.
φυλάσσετ' αὐτούς, πρόσπολοι, δεσμῶν ἄτερ.
ἴσως ἄελπτα τῶν ἐμῶν φίλων τινὶ
πέμψω πρὸς Ἄργος, ὃν μάλιστ' ἐγὼ φιλῶ,
καὶ δέλτος αὐτῷ ζῶντας οὓς δοκεῖ θανεῖν
λέγουσα πιστὰς ἡδονὰς ἀπαγγελεῖ.

ΧΟ. κατολοφύρομαι σὲ τὸν χερνίβων στρ.
ῥανίσι — ⏑ —

618. τήνδε for τῆσδε Bothe. 631. 'λλείψω for λείψω Markl. 633. MSS. κατασβέσω (see note). 635. πυρὰν βαλῶ for πῦρ ἐμβαλὼν Canter. 637. βάλῃς Cod. Pal. 642. Portus λέγουσ' ἀπίστους.

μελόμενον αἱμακταῖς.
ΟΡ. οἶκτος γὰρ οὐ ταῦτ', ἀλλὰ χαίρετ', ὦ ξέναι.
ΧΟ. σὲ δὲ τύχας μακαίρας, ὦ νεανία, ἀντ.
σεβόμεθ', εἰς πάτραν
ὅτι πόδ' ἐπεμβάσει.
ΠΥ. ἄζηλά τοι φίλοισι, θνησκόντων φίλων.
ΗΜ. α'. ὦ σχέτλιοι πομπαί.
ΗΜ. β'. φεῦ φεῦ, διόλλυσαι.
ΗΜ. α'. αἰαῖ.
ΗΜ. β'. αἰαῖ.
ΧΟ. πότερος ὁ μᾶλλον;
ἔτι γὰρ ἀμφίλογα δίδυμα μέμονε φρήν,
σὲ πάρος ἢ σ' ἀναστενάξω γόοις.

ΟΡ. Πυλάδη, πέπονθας ταὐτὸ πρὸς θεῶν ἐμοί;
ΠΥ. οὐκ οἶδ'· ἐρωτᾷς οὐ λέγειν ἔχοντά με.
ΟΡ. τίς ἐστὶν ἡ νεᾶνις; ὡς Ἑλληνικῶς
ἀνήρεθ' ἡμᾶς τούς τ' ἐν Ἰλίῳ πόνους
νόστον τ' Ἀχαιῶν τόν τ' ἐν οἰωνοῖς σοφὸν
Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον
Ἀγαμέμνον' ὡς ᾤκτειρ' ἀνηρώτα τέ με
γυναῖκα παῖδάς τ'. ἔστιν ἡ ξένη γένος
ἐκεῖθεν, Ἀργεία τις· οὐ γὰρ ἄν ποτε
δέλτον τ' ἔπεμπε καὶ τάδ' ἐξεμάνθανεν,
ὡς κοινὰ πράσσουσ', Ἄργος εἰ πράσσει καλῶς.
ΠΥ. ἔφθης με μικρόν· ταὐτὰ δὲ φθάσας λέγεις,
πλὴν ἕν· τὰ γάρ τοι βασιλέων παθήματα
ἴσασι πάντες, ὧν ἐπιστροφή τις ἦν.
ἀτὰρ διῆλθε χἄτερον λόγον τινά.

647. μακαίρας for μάκαρος Kirch. 649. πόδ' for ποτ' Elmsl. 650. τοι for τοῖς Herm. 654. μᾶλλον for μέλλων Herm. (see notes). 666. Nauck Ἀργειῶτις. 669. MSS. ταῦτα. 670. τοι for τῶν Herm. 672. MSS. διῆλθε, Porson διῆλθον (see notes).

ΟΡ. τίν'; εἰς τὸ κοινὸν δοὺς ἄμεινον ἂν μάθοις.
ΠΥ. αἰσχρὸν θανόντος σοῦ βλέπειν ἡμᾶς φάος,
κοινῇ τ' ἔπλευσα, δεῖ με καὶ κοινῇ θανεῖν.
καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι
Ἄργει τε Φωκέων τ' ἐν πολυπτύχῳ χθονί,
δόξω δὲ τοῖς πολλοῖσι, πολλοὶ γὰρ κακοί,
προδοὺς σεσῶσθαί σ' αὐτὸς εἰς οἴκους μόνος,
ἢ καὶ φονεῦσαί σ' ἐπὶ νοσοῦσι δώμασι
ῥάψας μόρον σοι σῆς τυραννίδος χάριν,
ἔγκληρον ὡς δὴ σὴν κασιγνήτην γαμῶν.
ταῦτ' οὖν φοβοῦμαι καὶ δι' αἰσχύνης ἔχω,
κοὐκ ἔσθ' ὅπως οὐ χρὴ συνεκπνεῦσαί μέ σοι
καὶ συσφαγῆναι καὶ πυρωθῆναι δέμας,
φίλον γεγῶτα καὶ φοβούμενον ψόγον.
ΟΡ. εὔφημα φώνει· τἀμὰ δεῖ φέρειν κακά·
ἁπλᾶς δὲ λύπας ἐξὸν, οὐκ οἴσω διπλᾶς.
ὃ γὰρ σὺ λυπρὸν κἀπονείδιστον λέγεις,
ταῦτ' ἔστιν ἡμῖν, εἴ σε συμμοχθοῦντ' ἐμοὶ
κτενῶ· τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει,
πράσσονθ' ἃ πράσσω πρὸς θεῶν, λείπειν βίον.
σὺ δ' ὄλβιός τ' εἶ, καθαρά τ' οὐ νοσοῦντ' ἔχεις
μέλαθρ', ἐγὼ δὲ δυσσεβῆ καὶ δυστυχῆ.
σωθεὶς δὲ παῖδας ἐξ ἐμῆς ὁμοσπόρου
κτησάμενος, ἣν ἔδωκά σοι δάμαρτ' ἔχειν,
ὄνομά τ' ἐμοῦ γένοιτ' ἄν, οὐδ' ἄπαις δόμος
πατρῷος οὑμὸς ἐξαλειφθείη ποτ' ἄν.
ἀλλ' ἕρπε καὶ ζῆ καὶ δόμους οἴκει πατρός.
ὅταν δ' ἐς Ἑλλάδ' ἵππιόν τ' Ἄργος μόλῃς,
πρὸς δεξιᾶς σε τῆσδ' ἐπισκήπτω τάδε·

675. Nauck τε πλεύσας, Weil πέπλευκα. 679. σεσῶσθαί σ' for σε σώζεσθ' Elmsl. 680, 681. φονεῦσαί σ'—ῥάψας for φονεύσας—ῥάψαι Bergk. 687. Porson ἐμὲ for κακά. 692. λείπειν for λήσειν, λύσειν (λήγειν) Monk.

τύμβον τε χῶσον κἀπίθες μνημεῖά μοι,
καὶ δάκρυ' ἀδελφὴ καὶ κόμας δότω τάφῳ.
ἄγγελλε δ' ὡς ὄλωλ' ὑπ' Ἀργείας τινὸς
γυναικὸς, ἀμφὶ βωμὸν ἁγνισθεὶς φόνῳ.
καὶ μὴ προδῷς μου τὴν κασιγνήτην ποτὲ,
ἔρημα κήδη καὶ δόμους ὁρῶν πατρός.
καὶ χαῖρ'· ἐμῶν γὰρ φίλτατον σ' ηὗρον φίλων,
ὦ συγκυναγὲ καὶ συνεκτραφεὶς ἐμοὶ,
ὦ πόλλ' ἐνεγκὼν τῶν ἐμῶν ἄχθη κακῶν.
ἡμᾶς δ' ὁ Φοῖβος μάντις ὢν ἐψεύσατο·
τέχνην δὲ θέμενος ὡς προσώταθ' Ἑλλάδος
ἀπήλασ' αἰδοῖ τῶν πάρος μαντευμάτων.
ᾧ πάντ' ἐγὼ δοὺς τἀμὰ καὶ πεισθεὶς λόγοις,
μητέρα κατακτὰς αὐτὸς ἀνταπόλλυμαι.

ΠΥ. ἔσται τάφος σοι, καὶ κασιγνήτης λέχος
οὐκ ἂν προδοίην, ὦ τάλας, ἐπεί σ' ἐγὼ
θανόντα μᾶλλον ἢ βλέπονθ' ἕξω φίλον.
ἀτὰρ τὸ τοῦ θεοῦ σ' οὐ διέφθορέν γέ πω
μάντευμα, καίτοι γ' ἐγγὺς ἕστηκας φόνου.
ἀλλ' ἔστιν ἔστιν ἡ λίαν δυσπραξία
λίαν διδοῦσα μεταβολὰς, ὅταν τύχῃ.

ΟΡ. σίγα· τὰ Φοίβου δ' οὐδὲν ὠφελεῖ μ' ἔπη·
γυνὴ γὰρ ἥδε δωμάτων ἔξω περᾷ.

ΙΦ. ἀπέλθεθ' ὑμεῖς καὶ παρευτρεπίζετε
τἄνδον μολόντες τοῖς ἐφεστῶσι σφαγῇ.
δέλτου μὲν αἵδε πολύθυροι διαπτυχαὶ,
ξένοι, πάρεισιν· ἃ δ' ἐπὶ τοῖσδε βούλομαι,
ἀκούσατ'· οὐδεὶς αὐτὸς ἐν πόνοις *τ' ἀνὴρ
ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ.

719. σ' οὐ—γέ πω for γ' οὐ—μέ πω Nauck. 720. MSS. καίτοι γ'—ἕστηκας (see note). 727. πολύθυροι in Aristotle, Rhet. iii. 6 for πολύθρηνοι. 728. ξένοι for ξένοις Pierson. 729. τ' add. Köchly.

ἐγὼ δὲ ταρβῶ μὴ ἀπονοστήσας χθονὸς
θῆται παρ' οὐδὲν τὰς ἐμὰς ἐπιστολὰς
ὁ τήνδε μέλλων δέλτον εἰς Ἄργος φέρειν.
ΟΡ. τί δῆτα βούλει; τίνος ἀμηχανεῖς πέρι;
ΙΦ. ὅρκον δότω μοι τάσδε πορθμεύσειν γραφὰς
πρὸς Ἄργος, οἷσι βούλομαι πέμψαι φίλων.
ΟΡ. ἦ κἀντιδώσεις τῷδε τοὺς αὐτοὺς λόγους;
ΙΦ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.
ΟΡ. ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.
ΙΦ. δίκαιον εἶπας· πῶς γὰρ ἀγγείλειεν ἄν;
ΟΡ. ἦ καὶ τύραννος ταῦτα συγχωρήσεται;
ΙΦ. πείσω σφε, καὐτὴ ναὸς εἰσβήσω σκάφος.
ΟΡ. ὄμνυ· σὺ δ' ἔξαρχ' ὅρκον ὅστις εὐσεβής.
ΙΦ. "δώσω," λέγειν χρή, τήνδε τοῖς ἐμοῖς φίλοις.
ΠΥ. τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε.
ΙΦ. κἀγὼ σὲ σώσω κυανέας ἔξω πέτρας.
ΠΥ. τίν' οὖν ἐπόμνυς τοισίδ' ὅρκιον θεῶν;
ΙΦ. Ἄρτεμιν, ἐν ἧσπερ δώμασιν τιμὰς ἔχω.
ΠΥ. ἐγὼ δ' ἄνακτά γ' οὐρανοῦ, σεμνὸν Δία.
ΙΦ. εἰ δ' ἐκλιπὼν τὸν ὅρκον ἀδικοίης ἐμέ;
ΠΥ. ἄνοστος εἴην· τί δὲ σὺ, μὴ σώσασά με;
ΙΦ. μήποτε κατ' Ἄργος ζῶσ' ἴχνος θείην ποδός.
ΠΥ. ἄκουε δή νυν ὃν παρήλθομεν λόγον.
ΙΦ. ἀλλ' οὔτις ἔστ' ἄκαιρος, ἢν καλῶς ἔχῃ.
ΠΥ. ἐξαίρετόν μοι δὸς τόδ', ἤν τι ναῦς πάθῃ,
χἡ δέλτος ἐν κλύδωνι χρημάτων μέτα
ἀφανὴς γένηται, σῶμα δ' ἐκσώσω μόνον,
τὸν ὅρκον εἶναι τόνδε μηκέτ' ἔμπεδον.
ΙΦ. ἀλλ' οἶσθ' ὃ δράσω; πολλὰ γὰρ πολλῶν κυρεῖ·

742. ναί in MSS. before πείσω. 744. Nauck δώσεις (see notes). 747. τοισίδ' for τοῖσιν Markl. 753. δή νυν for δὴ νῦν Scal. 754. οὔτις ἔστ' ἄκαιρος for αὖτις ἔσται καινός Bothe.

τύμβον τε χῶσον κἀπίθες μνημεῖά μοι,
καὶ δάκρυ' ἀδελφὴ καὶ κόμας δότω τάφῳ.
ἄγγελλε δ' ὡς ὄλωλ' ὑπ' Ἀργείας τινὸς
γυναικὸς, ἀμφὶ βωμὸν ἁγνισθεὶς φόνῳ.
καὶ μὴ προδῷς μου τὴν κασιγνήτην ποτὲ,
ἔρημα κήδη καὶ δόμους ὁρῶν πατρός.
καὶ χαῖρ'· ἐμῶν γὰρ φίλτατόν σ' ηὗρον φίλων,
ὦ συγκυναγὲ καὶ συνεκτραφεὶς ἐμοὶ,
ὦ πόλλ' ἐνεγκὼν τῶν ἐμῶν ἄχθη κακῶν.
ἡμᾶς δ' ὁ Φοῖβος μάντις ὢν ἐψεύσατο·
τέχνην δὲ θέμενος ὡς προσώταθ' Ἑλλάδος
ἀπήλασ' αἰδοῖ τῶν πάρος μαντευμάτων.
ᾧ πάντ' ἐγὼ δοὺς τἀμὰ καὶ πεισθεὶς λόγοις,
μητέρα κατακτὰς αὐτὸς ἀνταπόλλυμαι.

ΠΥ. ἔσται τάφος σοι, καὶ κασιγνήτης λέχος
οὐκ ἂν προδοίην, ὦ τάλας, ἐπεί σ' ἐγὼ
θανόντα μᾶλλον ἢ βλέπονθ' ἕξω φίλον.
ἀτὰρ τὸ τοῦ θεοῦ σ' οὐ διέφθορέν γέ πω
μάντευμα, καίτοι γ' ἐγγὺς ἕστηκας φόνου.
ἀλλ' ἔστιν ἔστιν ἡ λίαν δυσπραξία
λίαν διδοῦσα μεταβολὰς, ὅταν τύχῃ.

ΟΡ. σίγα· τὰ Φοίβου δ' οὐδὲν ὠφελεῖ μ' ἔπη·
γυνὴ γὰρ ἥδε δωμάτων ἔξω περᾷ.

ΙΦ. ἀπέλθεθ' ὑμεῖς καὶ παρευτρεπίζετε
τἄνδον μολόντες τοῖς ἐφεστῶσι σφαγῇ.
δέλτου μὲν αἵδε πολύθυροι διαπτυχαὶ,
ξένοι, πάρεισιν· ἃ δ' ἐπὶ τοῖσδε βούλομαι,
ἀκούσατ'· οὐδεὶς αὐτὸς ἐν πόνοις *τ' ἀνὴρ
ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ.

719. σ' οὐ—γέ πω for γ' οὐ—μέ πω Nauck. 720. MSS. καίτοι γ'—ἕστηκας (see note). 727. πολύθυροι in Aristotle, Rhet. iii. 6 for πολύθρηνοι. 728. ξένοι for ξένοις Pierson. 729. τ' add. Köchly.

ἐγὼ δὲ ταρβῶ μὴ ἀπονοστήσας χθονὸς
θῆται παρ' οὐδὲν τὰς ἐμὰς ἐπιστολὰς
ὁ τήνδε μέλλων δέλτον εἰς Ἄργος φέρειν.
ΟΡ. τί δῆτα βούλει; τίνος ἀμηχανεῖς πέρι;
ΙΦ. ὅρκον δότω μοι τάσδε πορθμεύσειν γραφὰς
πρὸς Ἄργος, οἷσι βούλομαι πέμψαι φίλων.
ΟΡ. ἦ κἀντιδώσεις τῷδε τοὺς αὐτοὺς λόγους;
ΙΦ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.
ΟΡ. ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.
ΙΦ. δίκαιον εἶπας· πῶς γὰρ ἀγγείλειεν ἄν;
ΟΡ. ἦ καὶ τύραννος ταῦτα συγχωρήσεται;
ΙΦ. πείσω σφε, καὐτὴ ναὸς εἰσβήσω σκάφος.
ΟΡ. ὄμνυ· σὺ δ' ἔξαρχ' ὅρκον ὅστις εὐσεβής.
ΙΦ. "δώσω," λέγειν χρή, τήνδε τοῖς ἐμοῖς φίλοις.
ΠΥ. τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε.
ΙΦ. κἀγὼ σὲ σώσω κυανέας ἔξω πέτρας.
ΠΥ. τίν' οὖν ἐπόμνυς τοισίδ' ὅρκιον θεῶν;
ΙΦ. Ἄρτεμιν, ἐν ἧσπερ δώμασιν τιμὰς ἔχω.
ΠΥ. ἐγὼ δ' ἄνακτά γ' οὐρανοῦ, σεμνὸν Δία.
ΙΦ. εἰ δ' ἐκλιπὼν τὸν ὅρκον ἀδικοίης ἐμέ;
ΠΥ. ἄνοστος εἴην· τί δὲ σύ, μὴ σώσασά με;
ΙΦ. μήποτε κατ' Ἄργος ζῶσ' ἴχνος θείην ποδός.
ΠΥ. ἄκουε δή νυν ὃν παρήλθομεν λόγον.
ΙΦ. ἀλλ' οὔτις ἔστ' ἄκαιρος, ἢν καλῶς ἔχῃ.
ΠΥ. ἐξαίρετόν μοι δὸς τόδ', ἤν τι ναῦς πάθῃ,
χἠ δέλτος ἐν κλύδωνι χρημάτων μέτα
ἀφανὴς γένηται, σῶμα δ' ἐκσώσω μόνον,
τὸν ὅρκον εἶναι τόνδε μηκέτ' ἔμπεδον.
ΙΦ. ἀλλ' οἶσθ' ὃ δράσω; πολλὰ γὰρ πολλῶν κυρεῖ·

742. ναί in MSS. before πείσω. 744. Nauck δώσεις (see notes).
747. τοισίδ' for τοῖσιν Markl. 753. δή νυν for δὴ νῦν Scal.
754. οὔτις ἔστ' ἄκαιρος for αὖτις ἔσται καινός Bothe.

τἀνόντα κἀγγεγραμμέν' ἐν δέλτου πτυχαῖς
λόγῳ φράσω σοι πάντ' ἀναγγεῖλαι φίλοις.
ἐν ἀσφαλεῖ γάρ· ἢν μὲν ἐκσώσῃς γραφὴν,
αὐτὴ φράσει σιγῶσα τἀγγεγραμμένα·
ἢν δ' ἐν θαλάσσῃ γράμματ' ἀφανισθῇ τάδε,
τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί.
ΠΥ. καλῶς ἔλεξας τῶν τε σῶν ἐμοῦ θ' ὕπερ.
σήμαινε δ' ᾧ χρὴ τάσδ' ἐπιστολὰς φέρειν
πρὸς Ἄργος, ὅ τι τε χρὴ κλύοντά σου λέγειν.
ΙΦ. ἄγγελλ' Ὀρέστῃ, παιδὶ τἀγαμέμνονος·
"ἡ 'ν Αὐλίδι σφαγεῖσ' ἐπιστέλλει τάδε
ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι."
ΟΡ. ποῦ δ' ἔστ' ἐκείνη; κατθανοῦσ' ἥκει πάλιν;
ΙΦ. ἥδ' ἣν ὁρᾷς σύ· μὴ λόγοις ἔκπλησσέ με.
"κόμισαί μ' ἐς Ἄργος, ὦ σύναιμε, πρὶν θανεῖν,
ἐκ βαρβάρου γῆς καὶ μετάστησον θεᾶς
σφαγίων, ἐφ' οἷσι ξενοφόνους τιμὰς ἔχω."
ΟΡ. Πυλάδη, τί λέξω; ποῦ ποτ' ὄνθ' ηὑρήμεθα;
ΙΦ. "ἢ σοῖς ἀραία δώμασιν γενήσομαι,
Ὀρέσθ'," ἵν' αὖθις ὄνομα δὶς κλύων μάθῃς.
ΠΥ. ὦ θεοί.
ΙΦ. τί τοὺς θεοὺς ἀνακαλεῖς ἐν τοῖς ἐμοῖς;
ΠΥ. οὐδέν· πέραινε δ'· ἐξέβην γὰρ ἄλλοσε.
[τάχ' οὖν ἐρωτῶν σ' εἰς ἄπιστ' ἀφίξομαι.]
ΙΦ. λέγ' οὕνεκ' ἔλαφον ἀντιδοῦσά μου θεὰ
Ἄρτεμις ἔσωσέ μ', ἣν ἔθυσ' ἐμὸς πατὴρ,
δοκῶν ἐς ἡμᾶς ὀξὺ φάσγανον βαλεῖν,
εἰς τήνδε δ' ᾤκισ' αἶαν. αἵδ' ἐπιστολαὶ,
τάδ' ἐστὶ τἀν δέλτοισιν ἐγγεγραμμένα.
ΠΥ. ὦ ῥᾳδίοις ὅρκοισι περιβαλοῦσά με,
κάλλιστα δ' ὀμόσασ', οὐ πολὺν σχήσω χρόνον,

766. *τῶν τε σῶν* for *τῶν θεῶν* Haupt. 782. (See note *C. A.*).

τὸν δ' ὅρκον ὃν κατώμοσ' ἐμπεδώσομεν.
ἰδού, φέρω σοι δέλτον ἀποδίδωμί τε,
'Ορέστα, τῆσδε σῆς κασιγνήτης πάρα.
ΟΡ. δέχομαι· παρεὶς δὲ γραμμάτων διαπτυχὰς,
τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἱρήσομαι.
ὦ φιλτάτη μοι σύγγον', ἐκπεπληγμένος
ὅμως σ' ἀπίστῳ περιβαλὼν βραχίονι
εἰς τέρψιν εἶμι, πυθόμενος θαυμάστ' ἐμοί.
ΧΟ. ξεῖν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον
χραίνεις ἀθίκτοις περιβαλὼν πέπλοις χέρα.
ΟΡ. ὦ συγκασιγνήτη τε κἀκ ταὐτοῦ πατρὸς
'Αγαμέμνονος γεγῶσα, μή μ' ἀποστρέφου,
ἔχουσ' ἀδελφὸν, οὐ δοκοῦσ' ἕξειν ποτέ.
ΙΦ. ἐγώ σ' ἀδελφὸν τὸν ἐμόν; οὐ παύσει λέγων;
τὸ δ' Ἄργος αὐτοῦ μεστὸν ἥ τε Ναυπλία.
ΟΡ. οὐκ ἔστ' ἐκεῖ σὸς, ὦ τάλαινα σύγγονος.
ΙΦ. ἀλλ' ἦ Λάκαινα Τυνδαρίς σ' ἐγείνατο;
ΟΡ. Πέλοπός τε παιδὶ παιδὸς ἐκπέφυκ' ἐγώ.
ΙΦ. τί φής; ἔχεις τι τῶνδέ μοι τεκμήριον;
ΟΡ. ἔχω· πατρῴων ἐκ δόμων τι πυνθάνου.
ΙΦ. οὔκουν λέγειν μὲν χρὴ σὲ, μανθάνειν δ' ἐμέ;
ΟΡ. [λέγοιμ' ἂν ἀκοῇ πρῶτον 'Ηλέκτρας τάδε.]
'Ατρέως Θυέστου τ' οἶσθα γενομένην ἔριν;
ΙΦ. ἤκουσα, χρυσῆς ἀρνὸς ἡνίκ' ἦν πέρι.
ΟΡ. ταῦτ' οὖν ὑφήνασ' οἶσθ' ἐν εὐπήνοις ὑφαῖς;
ΙΦ. ὦ φίλτατ', ἐγγὺς τῶν ἐμῶν κάμπτεις φρενῶν.
ΟΡ. εἰκώ τ' ἐν ἱστοῖς ἡλίου μετάστασιν;
ΙΦ. ὕφηνα καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.
ΟΡ. καὶ λούτρ' ἐς Αὖλιν μητρὸς ἀνεδέξω πάρα;

796. σ' ἀπίστῳ for ἀπιστῶ Markl. 806. Monk ἦ for ἡ.
807. Elmsl. οὗ 'κπέφυκ' (see notes). 811. ἀκοῇ for ἄκουε Markl.
813. Barnes οὕνεκ'. 815. κάμπτεις for κάμπτῃ Blomf.

τἀνόντα κἀγγεγραμμέν' ἐν δέλτου πτυχαῖς
λόγῳ φράσω σοι πάντ' ἀναγγεῖλαι φίλοις.
ἐν ἀσφαλεῖ γάρ· ἢν μὲν ἐκσώσῃς γραφήν,
αὐτὴ φράσει σιγῶσα τἀγγεγραμμένα·
ἢν δ' ἐν θαλάσσῃ γράμματ' ἀφανισθῇ τάδε,
τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί.

ΠΥ. καλῶς ἔλεξας τῶν τε σῶν ἐμοῦ θ' ὕπερ.
σήμαινε δ' ᾧ χρὴ τάσδ' ἐπιστολὰς φέρειν
πρὸς Ἄργος, ὅ τι τε χρὴ κλύοντά σου λέγειν.

ΙΦ. ἄγγελλ' Ὀρέστῃ, παιδὶ τἀγαμέμνονος·
"ἡ 'ν Αὐλίδι σφαγεῖσ' ἐπιστέλλει τάδε
ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι."

ΟΡ. ποῦ δ' ἔστ' ἐκείνη; κατθανοῦσ' ἥκει πάλιν;

ΙΦ. ἥδ' ἣν ὁρᾷς σύ· μὴ λόγοις ἔκπλησσέ με.
"κόμισαί μ' ἐς Ἄργος, ὦ σύναιμε, πρὶν θανεῖν,
ἐκ βαρβάρου γῆς καὶ μετάστησον θεᾶς
σφαγίων, ἐφ' οἷσι ξενοφόνους τιμὰς ἔχω."

ΟΡ. Πυλάδη, τί λέξω; ποῦ ποτ' ὄνθ' ηὑρήμεθα;

ΙΦ. "ἢ σοῖς ἀραία δώμασιν γενήσομαι,
Ὀρέσθ'," ἵν' αὖθις ὄνομα δὶς κλύων μάθῃς.

ΠΥ. ὦ θεοί.

ΙΦ. τί τοὺς θεοὺς ἀνακαλεῖς ἐν τοῖς ἐμοῖς;

ΠΥ. οὐδέν· πέραινε δ'· ἐξέβην γὰρ ἄλλοσε.
[τάχ' οὖν ἐρωτῶν σ' εἰς ἄπιστ' ἀφίξομαι.]

ΙΦ. λέγ' οὕνεκ' ἔλαφον ἀντιδοῦσά μου θεὰ
Ἄρτεμις ἔσωσέ μ', ἣν ἔθυσ' ἐμὸς πατήρ,
δοκῶν ἐς ἡμᾶς ὀξὺ φάσγανον βαλεῖν,
εἰς τήνδε δ' ᾤκισ' αἶαν. αἵδ' ἐπιστολαί,
τάδ' ἐστὶ τἀν δέλτοισιν ἐγγεγραμμένα.

ΠΥ. ὦ ῥᾳδίοις ὅρκοισι περιβαλοῦσά με,
κάλλιστα δ' ὀμόσασ', οὐ πολὺν σχήσω χρόνον,

766. τῶν τε σῶν for τῶν θεῶν Haupt. 782. (See note *C. A.*).

τὸν δ' ὅρκον ὃν κατώμοσ' ἐμπεδώσομεν.
ἰδοὺ, φέρω σοι δέλτον ἀποδίδωμί τε,
'Ορέστα, τῆσδε σῆς κασιγνήτης πάρα.
ΟΡ. δέχομαι· παρεὶς δὲ γραμμάτων διαπτυχὰς,
τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἱρήσομαι.
ὦ φιλτάτη μοι σύγγον', ἐκπεπληγμένος
ὅμως σ' ἀπίστῳ περιβαλὼν βραχίονι
εἰς τέρψιν εἶμι, πυθόμενος θαυμάστ' ἐμοί.
ΧΟ. ξεῖν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον
χραίνεις ἀθίκτοις περιβαλὼν πέπλοις χέρα.
ΟΡ. ὦ συγκασιγνήτη τε κἀκ ταὐτοῦ πατρὸς
'Αγαμέμνονος γεγῶσα, μή μ' ἀποστρέφου,
ἔχουσ' ἀδελφὸν, οὐ δοκοῦσ' ἕξειν ποτέ.
ΙΦ. ἐγώ σ' ἀδελφὸν τὸν ἐμόν; οὐ παύσει λέγων;
τὸ δ' Ἄργος αὐτοῦ μεστὸν ἥ τε Ναυπλία.
ΟΡ. οὐκ ἔστ' ἐκεῖ σὸς, ὦ τάλαινα σύγγονος.
ΙΦ. ἀλλ' ἦ Λάκαινα Τυνδαρίς σ' ἐγείνατο;
ΟΡ. Πέλοπός τε παιδὶ παιδὸς ἐκπέφυκ' ἐγώ.
ΙΦ. τί φῄς; ἔχεις τι τῶνδέ μοι τεκμήριον;
ΟΡ. ἔχω· πατρῴων ἐκ δόμων τι πυνθάνου.
ΙΦ. οὔκουν λέγειν μὲν χρὴ σὲ, μανθάνειν δ' ἐμέ;
ΟΡ. [λέγοιμ' ἂν ἀκοῇ πρῶτον 'Ηλέκτρας τάδε.]
'Ατρέως Θυέστου τ' οἶσθα γενομένην ἔριν;
ΙΦ. ἤκουσα, χρυσῆς ἀρνὸς ἡνίκ' ἦν πέρι.
ΟΡ. ταῦτ' οὖν ὑφήνασ' οἶσθ' ἐν εὐπήνοις ὑφαῖς;
ΙΦ. ὦ φίλτατ', ἐγγὺς τῶν ἐμῶν κάμπτεις φρενῶν.
ΟΡ. εἰκώ τ' ἐν ἱστοῖς ἡλίου μετάστασιν;
ΙΦ. ὕφηνα καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.
ΟΡ. καὶ λούτρ' ἐς Αὖλιν μητρὸς ἀνεδέξω πάρα;

796. σ' ἀπίστῳ for ἀπιστῶ Markl. 806. Monk ἦ for ἡ.
807. Elmsl. οὗ 'κπέφυκ' (see notes). 811. ἀκοῇ for ἄκουε Markl.
813. Barnes οὕνεκ'. 815. κάμπτεις for κάμπτῃ Blomf.

ΙΦ. οἶδ'· οὐ γὰρ ὁ γάμος ἐσθλὸς ὤν μ' ἀφείλετο.
ΟΡ. τί γάρ; κόμας σὰς μητρὶ δοῦσα σῇ φέρειν;
ΙΦ. μνημεῖά γ' ἀντὶ σώματος τοὐμοῦ τάφῳ.
ΟΡ. ἃ δ' εἶδον αὐτός, τάδε φράσω τεκμήρια·
Πέλοπος παλαιὰν ἐν δόμοις λόγχην πατρός,
ἣν χερσὶ πάλλων παρθένον Πισάτιδα
ἐκτήσαθ' Ἱπποδάμειαν, Οἰνόμαον κτανών,
ἐν παρθενῶσι τοῖσι σοῖς κεκρυμμένην.
ΙΦ. ὦ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἶ,
ἔχω σ', Ὀρέστα, τηλύγετον
χθονὸς ἀπὸ πατρίδος
Ἀργόθεν, ὦ φίλος.
ΟΡ. κἀγώ σε τὴν θανοῦσαν, ὡς δοξάζεται.
κατὰ δὲ δάκρυ' ἀδάκρυα, κατὰ γόος ἅμα χαρᾷ
τὸ σὸν νοτίζει βλέφαρον, ὡσαύτως δ' ἐμόν.
ΙΦ. τὸν ἔτι βρέφος ἔλιπον ἔλιπον ἀγκάλαι-
σι νεαρὸν τροφοῦ νεαρὸν ἐν δόμοις.
ὦ κρεῖσσον ἢ λόγοισιν εὐτυχοῦσά μου
ψυχά· [τί φῶ;] θαυμάτων πέρα καὶ λόγου
πρόσω τάδ' ἐπέβα.
ΟΡ. τὸ λοιπὸν εὐτυχοῖμεν ἀλλήλων μέτα.
ΙΦ. ἄτοπον ἡδονὰν ἔλαβον, ὦ φίλαι·
δέδοικα δ' ἐκ χερῶν με μὴ πρὸς αἰθέρα
ἀμπτάμενος φύγῃ·
ἰὼ Κυκλωπὶς ἑστία, ἰὼ πατρίς,
Μυκήνα φίλα,
χάριν ἔχω ζόας, χάριν ἔχω τροφᾶς,
ὅτι μοι συνομαίμονα
τόνδε δόμοισιν ἐξεθρέψω φάος.

828. (See notes.) 832. δὲ after second κατὰ om. Weil. 834. τὸν ἔτι for τὸ δέ τι Bergk. 836. εὐτυχοῦσά μου for εὐτυχῶν ἐμοῦ Markl. 845. Κυκλωπὶς ἑστία for Κυκλωπίδες ἑστίαι Herm. 847. ζόας for ζωᾶς Blomf.

ΟΡ. γένει μὲν εὐτυχοῦμεν, εἰς δὲ συμφορὰς,
ὦ σύγγον', ἡμῶν δυστυχὴς ἔφυ βίος.
ΙΦ. ἐγὼ μέλεος οἶδ', *οἶδ' ὅτε φάσγανον
δέρᾳ θῆκέ μοι μελεόφρων πατήρ·
ΟΡ. οἴμοι. δοκῶ γὰρ οὐ παρών σ' ὁρᾶν ἐκεῖ.
ΙΦ. ἀνυμέναιος, *ὦ σύγγον', Ἀχιλλέως
εἰς κλισίαν λέκτρων
δόλιον ὅτ' ἀγόμαν·
παρὰ δὲ βωμὸν ἦν δάκρυα καὶ γόοι.
φεῦ φεῦ 'χερνίβων *τῶν ἐκεῖ.
ΟΡ. ᾤμωξα κἀγὼ τόλμαν ἣν ἔτλη πατήρ.
ΙΦ. ἀπάτορ' ἀπάτορα πότμον ἔλαχον.
ἄλλα δ' ἐξ ἄλλων κυρεῖ
δαίμονος τύχᾳ τινός.
ΟΡ. εἰ σόν γ' ἀδελφὸν, ὦ τάλαιν', ἀπώλεσας.
ΙΦ. ὦ μελέα δεινᾶς τόλμας. δείν' ἔτλαν
δείν' ἔτλαν, ὤμοι σύγγονε. παρὰ δ' ὀλίγον
ἀπέφυγες ὄλεθρον ἀνόσιον ἐξ ἐμᾶν
δαϊχθεὶς χερῶν.
ἁ δ' ἐπ' αὐτοῖς τίς τελευτά;
τίς τύχα μοι συγκυρήσει;
τίνα σοι πόρον εὑρομένα
πάλιν ἀπὸ πόλεως, ἀπὸ φόνου πέμψω
πατρίδ' ἐς Ἀργείαν,
πρὶν ἐπὶ ξίφος αἵματι σῷ
πελάσσαι; τόδε σὸν, ὦ μελέα ψυχὰ,
χρέος ἀνευρίσκειν.
πότερον κατὰ χέρσον, οὐχὶ ναΐ,
ἀλλὰ ποδῶν ῥιπᾷ;

852. *οἶδ' bis* Monk. 859. *δόλιον* for *δολίαν* Monk (*δόλι'* Herm.). 861. *τῶν* add. Seidler also *ὦ* in 856. 871. *ἀπέφυγες* for *ἀμφέφυγες* Musgr. 874. *συγκυρήσει* for *συγχωρήσει* Herm. 884. Monk *ναυσὶν* for *ναΐ*.

θανάτῳ πελάσεις ἄρα βάρβαρα φῦλα
καὶ δι' ὁδοὺς ἀνόδους στείχων· διὰ κυανέας μὴν
στενοπόρου πέτρας μακρὰ κέλευθα να-
ΐοισιν δρασμοῖς.
τάλαινα, τάλαινα.
τίς ἂν οὖν, τάλαν, ἢ θεὸς ἢ βροτὸς ἢ
τί τῶν ἀδοκήτων
ἀπόρων πόρον ἐξανύσαι,
δυοῖν τοῖν μόνοιν Ἀτρείδαιν
κακῶν ἔκλυσιν;
ΧΟ. ἐν τοῖσι θαυμαστοῖσι καὶ μύθων πέρα
τάδ' εἶδον αὐτὴ κοὐ κλύουσ' ἀπ' ἀγγέλων.
ΠΥ. τὸ μὲν φίλους ἐλθόντας εἰς ὄψιν φίλων,
Ὀρέστα, χειρῶν περιβολὰς εἰκὸς λαβεῖν·
λήξαντα δ' οἴκτων κἀπ' ἐκεῖν' ἐλθεῖν χρεών,
ὅπως τὸ κλεινὸν ὄνομα τῆς σωτηρίας
λαβόντες ἐκ γῆς βησόμεσθα βαρβάρου.
σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ 'κβάντας τύχης,
καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν.
ΟΡ. καλῶς ἔλεξας· τῇ τύχῃ δ' οἶμαι μέλειν
τοῦδε ξὺν ἡμῖν· ἢν δέ τις πρόθυμος ᾖ,
σθένειν τὸ θεῖον μᾶλλον εἰκότως ἔχει.
ΙΦ. οὐδ' ἄν μ' ἐπίσχοις γ' οὐδ' ἀποστήσαις λόγου
πρῶτον πυθέσθαι τίνα ποτ' Ἠλέκτρα πότμον
εἴληχε βιότου· φίλα γάρ ἐστι πάντ' ἐμοί.
ΟΡ. τῷδε ξυνοικεῖ βίον ἔχουσ' εὐδαίμονα.

886. Markl. ἀνά. 888. δι' ὁδοὺς for διόδους Reiske. 895. τάλαν for τάδ' ἂν Badham. 897. ἀπόρων for ἄπορον Herm. ἐξανύσαι for ἐξανύσας Kirch. 898. Cod. Fl. has φανεῖ after Ἀτρείδαιν. 901. κοὐ κλύουσ' ἀπ' ἀγγέλων for καὶ κλύουσ' ἀπαγγελῶ Herm. (see note *C. A.*). 905. Elmsl. ὄμμα for ὄνομα. 912. οὐδ' ἂν μ' ἐπίσχοις γ' οὐδ' ἀποστήσαις for οὐδέν μ' ἐπίσχῃ γ' οὐδ' ἀποστήσῃ (-ει) England. 914. ἐστὶ for ἔσται Seidl. (but ἐμὰ for ἐμοί). Markl. ταῦτ', Schöne τἄμ' for πάντ',

ΙΦ. οὗτος δὲ ποδαπὸς καὶ τίνος πέφυκε παῖς;
ΟΡ. Στρόφιος ὁ Φωκεὺς τοῦδε κλῄζεται πατήρ.
ΙΦ. ὅδ' ἐστί γ' Ἀτρέως θυγατρὸς, ὁμογενὴς ἐμός;
ΟΡ. ἀνεψιός γε, μόνος ἐμοὶ σαφὴς φίλος.
ΙΦ. οὐκ ἦν τόθ' οὗτος ὅτε πατὴρ ἔκτεινέ με.
ΟΡ. οὐκ ἦν· χρόνον γὰρ Στρόφιος ἦν ἄπαις τινά.
ΙΦ. χαῖρ' ὦ πόσις μοι τῆς ἐμῆς ὁμοσπόρου.
ΟΡ. κἀμός γε σωτὴρ, οὐχὶ συγγενὴς μόνον.
ΙΦ. τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι;
ΟΡ. σιγῶμεν αὐτά· πατρὶ τιμωρῶν ἐμῷ.
ΙΦ. ἡ δ' αἰτία τίς ἀνθ' ὅτου κτείνει πόσιν;
ΟΡ. ἔα τὰ μητρός· οὐδὲ σοὶ κλύειν καλόν.
ΙΦ. σιγῶ· τὸ δ' Ἄργος πρὸς σὲ νῦν ἀποβλέπει;
ΟΡ. Μενέλαος ἄρχει· φυγάδες ἐσμὲν ἐκ πάτρας.
ΙΦ. οὔ που νοσοῦντας θεῖος ὕβρισεν δόμους;
ΟΡ. οὔκ, ἀλλ' Ἐρινύων δεῖμά μ' ἐκβάλλει χθονός.
ΙΦ. ταῦτ' ἆρ' ἐπ' ἀκταῖς κἀνθάδ' ἠγγέλθης μανείς;
ΟΡ. ὤφθημεν οὐ νῦν πρῶτον ὄντες ἄθλιοι.
ΙΦ. ἔγνωκα, μητρός *σ' οὕνεκ' ἠλάστρουν θεαί.
ΟΡ. ὥσθ' αἱματηρὰ στόμι' ἐπεμβαλεῖν ἐμοί.
ΙΦ. τί γάρ, ποτ' εἰς γῆν τήνδ' ἐπόρθμευσας πόδα;
ΟΡ. Φοίβου κελευσθεὶς θεσφάτοις ἀφικόμην.
ΙΦ. τί χρῆμα δράσων; ῥητὸν ἢ σιγώμενον;
ΟΡ. λέγοιμ' ἄν· ἀρχαὶ δ' αἵδε μοι πολλῶν πόνων.
ἐπεὶ τὰ μητρὸς ταῦθ' ἃ σιγῶμεν κακὰ
εἰς χεῖρας ἦλθε, μεταδρομαῖς Ἐρινύων
ἠλαυνόμεσθα φυγάδες, ἔστ' ἐμὸν πόδα
εἰς τὰς Ἀθήνας δὴ 'ξέπεμψε Λοξίας,
δίκην παρασχεῖν ταῖς ἀνωνύμοις θεαῖς.

932. ἠγγέλθης for ἠγγέλης Elmsl. 934. σ' add. Markl. 938. δράσων for δράσειν Elmsl. 942. ἔστ' ἐμὸν for ἔνθεν μοι Nauck (see note *C. A.*). 943. δὴ 'ξέπεμψε for δή γ' ἔπεμψε Elmsl.

μελόμενον αἱμακταῖς.
ΟΡ. *οἶκτος γὰρ οὐ ταῦτ', ἀλλὰ χαίρετ', ὦ ξέναι.*
ΧΟ. *σὲ δὲ τύχας μακαίρας, ὦ νεανία,* ἀντ.
σεβόμεθ', εἰς πάτραν
ὅτι πόδ' ἐπεμβάσει.
ΠΥ. *ἄζηλά τοι φίλοισι, θνησκόντων φίλων.*
ΗΜ. α'. *ὦ σχέτλιοι πομπαί.*
ΗΜ. β'. *φεῦ φεῦ, διόλλυσαι.*
ΗΜ. α'. *αἰαῖ.*
ΗΜ. β'. *αἰαῖ.*
ΧΟ. *πότερος ὁ μᾶλλον;*
ἔτι γὰρ ἀμφίλογα δίδυμα μέμονε φρήν,
σὲ πάρος ἢ σ' ἀναστενάξω γόοις.

ΟΡ. *Πυλάδη, πέπονθας ταὐτὸ πρὸς θεῶν ἐμοί;*
ΠΥ. *οὐκ οἶδ'· ἐρωτᾷς οὐ λέγειν ἔχοντά με.*
ΟΡ. *τίς ἐστὶν ἡ νεᾶνις; ὡς Ἑλληνικῶς*
ἀνήρεθ' ἡμᾶς τούς τ' ἐν Ἰλίῳ πόνους
νόστον τ' Ἀχαιῶν τόν τ' ἐν οἰωνοῖς σοφὸν
Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον
Ἀγαμέμνον' ὡς ᾤκτειρ' ἀνηρώτα τέ με
γυναῖκα παῖδάς τ'. ἔστιν ἡ ξένη γένος
ἐκεῖθεν, Ἀργεία τις· οὐ γὰρ ἄν ποτε
δέλτον τ' ἔπεμπε καὶ τάδ' ἐξεμάνθανεν,
ὡς κοινὰ πράσσουσ', Ἄργος εἰ πράσσει καλῶς.
ΠΥ. *ἔφθης με μικρόν· ταὐτὰ δὲ φθάσας λέγεις,*
πλὴν ἕν· τὰ γάρ τοι βασιλέων παθήματα
ἴσασι πάντες, ὧν ἐπιστροφή τις ἦν.
ἀτὰρ διῆλθε χἄτερον λόγον τινά.

647. *μακαίρας* for *μάκαρος* Kirch. 649. *πόδ'* for *ποτ'* Elmsl. 650. *τοι* for *τοῖς* Herm. 654. *μᾶλλον* for *μέλλων* Herm. (see notes). 666. Nauck *Ἀργειῶτις*. 669. MSS. *ταῦτα*. 670. *τοι* for *τῶν* Herm. 672. MSS. *διῆλθε*, Porson *διῆλθον* (see notes).

ΟΡ. τίν'; εἰς τὸ κοινὸν δοὺς ἄμεινον ἂν μάθοις.
ΠΥ. αἰσχρὸν θανόντος σοῦ βλέπειν ἡμᾶς φάος,
κοινῇ τ' ἔπλευσα, δεῖ με καὶ κοινῇ θανεῖν.
καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι
Ἄργει τε Φωκέων τ' ἐν πολυπτύχῳ χθονί,
δόξω δὲ τοῖς πολλοῖσι, πολλοὶ γὰρ κακοί,
προδοὺς σεσῶσθαί σ' αὐτὸς εἰς οἴκους μόνος,
ἢ καὶ φονεῦσαί σ' ἐπὶ νοσοῦσι δώμασι
ῥάψας μόρον σοι σῆς τυραννίδος χάριν,
ἔγκληρον ὡς δὴ σὴν κασιγνήτην γαμῶν.
ταῦτ' οὖν φοβοῦμαι καὶ δι' αἰσχύνης ἔχω,
κοὐκ ἔσθ' ὅπως οὐ χρὴ συνεκπνεῦσαί μέ σοι
καὶ συσφαγῆναι καὶ πυρωθῆναι δέμας,
φίλον γεγῶτα καὶ φοβούμενον ψόγον.
ΟΡ. εὔφημα φώνει· τἀμὰ δεῖ φέρειν κακά·
ἁπλᾶς δὲ λύπας ἐξὸν, οὐκ οἴσω διπλᾶς.
ὃ γὰρ σὺ λυπρὸν κἀπονείδιστον λέγεις,
ταῦτ' ἔστιν ἡμῖν, εἴ σε συμμοχθοῦντ' ἐμοὶ
κτενῶ· τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει,
πράσσονθ' ἃ πράσσω πρὸς θεῶν, λείπειν βίον.
σὺ δ' ὄλβιός τ' εἶ, καθαρά τ' οὐ νοσοῦντ' ἔχεις
μέλαθρ', ἐγὼ δὲ δυσσεβῆ καὶ δυστυχῆ.
σωθεὶς δὲ παῖδας ἐξ ἐμῆς ὁμοσπόρου
κτησάμενος, ἣν ἔδωκά σοι δάμαρτ' ἔχειν,
ὄνομά τ' ἐμοῦ γένοιτ' ἄν, οὐδ' ἄπαις δόμος
πατρῷος οὑμὸς ἐξαλειφθείη ποτ' ἄν.
ἀλλ' ἕρπε καὶ ζῆ καὶ δόμους οἴκει πατρός.
ὅταν δ' ἐς Ἑλλάδ' ἵππιόν τ' Ἄργος μόλῃς,
πρὸς δεξιᾶς σε τῆσδ' ἐπισκήπτω τάδε·

675. Nauck τε πλεύσας, Weil πέπλευκα. 679. σεσῶσθαί σ' for σε σώζεσθ' Elmsl. 680, 681. φονεῦσαί σ'—ῥάψας for φονεύσας—ῥάψαι Bergk. 687. Porson ἐμὲ for κακά. 692. λείπειν for λήσειν, λύσειν (λήγειν) Monk.

τύμβον τε χῶσον κἀπίθες μνημεῖά μοι,
καὶ δάκρυ' ἀδελφὴ καὶ κόμας δότω τάφῳ.
ἄγγελλε δ' ὡς ὄλωλ' ὑπ' Ἀργείας τινὸς
γυναικὸς, ἀμφὶ βωμὸν ἁγνισθεὶς φόνῳ.
καὶ μὴ προδῷς μου τὴν κασιγνήτην ποτὲ,
ἔρημα κήδη καὶ δόμους ὁρῶν πατρός.
καὶ χαῖρ'· ἐμῶν γὰρ φίλτατον σ' ηὗρον φίλων,
ὦ συγκυναγὲ καὶ συνεκτραφεὶς ἐμοὶ,
ὦ πόλλ' ἐνεγκὼν τῶν ἐμῶν ἄχθη κακῶν.
ἡμᾶς δ' ὁ Φοῖβος μάντις ὢν ἐψεύσατο·
τέχνην δὲ θέμενος ὡς προσώταθ' Ἑλλάδος
ἀπήλασ' αἰδοῖ τῶν πάρος μαντευμάτων.
ᾧ πάντ' ἐγὼ δοὺς τἀμὰ καὶ πεισθεὶς λόγοις,
μητέρα κατακτὰς αὐτὸς ἀνταπόλλυμαι.

ΠΥ. ἔσται τάφος σοι, καὶ κασιγνήτης λέχος
οὐκ ἂν προδοίην, ὦ τάλας, ἐπεί σ' ἐγὼ
θανόντα μᾶλλον ἢ βλέπονθ' ἕξω φίλον.
ἀτὰρ τὸ τοῦ θεοῦ σ' οὐ διέφθορέν γέ πω
μάντευμα, καίτοι γ' ἐγγὺς ἕστηκας φόνου.
ἀλλ' ἔστιν ἔστιν ἡ λίαν δυσπραξία
λίαν διδοῦσα μεταβολὰς, ὅταν τύχῃ.

ΟΡ. σίγα· τὰ Φοίβου δ' οὐδὲν ὠφελεῖ μ' ἔπη·
γυνὴ γὰρ ἥδε δωμάτων ἔξω περᾷ.

ΙΦ. ἀπέλθεθ' ὑμεῖς καὶ παρευτρεπίζετε
τἄνδον μολόντες τοῖς ἐφεστῶσι σφαγῇ.
δέλτου μὲν αἵδε πολύθυροι διαπτυχαὶ,
ξένοι, πάρεισιν· ἃ δ' ἐπὶ τοῖσδε βούλομαι,
ἀκούσατ'· οὐδεὶς αὐτὸς ἐν πόνοις *τ' ἀνὴρ
ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ.

719. σ' οὐ—γέ πω for γ' οὐ—μέ πω Nauck. 720. MSS. καίτοι γ'—ἕστηκας (see note). 727. πολύθυροι in Aristotle, Rhet. iii. 6 for πολύθρηνοι. 728. ξένοι for ξένοις Pierson. 729. τ' add. Köchly.

ἐγὼ δὲ ταρβῶ μὴ ἀπονοστήσας χθονὸς
θῆται παρ' οὐδὲν τὰς ἐμὰς ἐπιστολὰς
ὁ τήνδε μέλλων δέλτον εἰς Ἄργος φέρειν.
ΟΡ. *τί δῆτα βούλει; τίνος ἀμηχανεῖς πέρι;*
ΙΦ. *ὅρκον δότω μοι τάσδε πορθμεύσειν γραφὰς*
πρὸς Ἄργος, οἷσι βούλομαι πέμψαι φίλων.
ΟΡ. *ἦ κἀντιδώσεις τῷδε τοὺς αὐτοὺς λόγους;*
ΙΦ. *τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.*
ΟΡ. *ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.*
ΙΦ. *δίκαιον εἶπας· πῶς γὰρ ἀγγείλειεν ἄν;*
ΟΡ. *ἦ καὶ τύραννος ταῦτα συγχωρήσεται;*
ΙΦ. *πείσω σφε, καὐτὴ ναὸς εἰσβήσω σκάφος.*
ΟΡ. *ὄμνυ· σὺ δ' ἔξαρχ' ὅρκον ὅστις εὐσεβής.*
ΙΦ. *"δώσω," λέγειν χρὴ, τήνδε τοῖς ἐμοῖς φίλοις.*
ΠΥ. *τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε.*
ΙΦ. *κἀγὼ σὲ σώσω κυανέας ἔξω πέτρας.*
ΠΥ. *τίν' οὖν ἐπόμνυς τοισίδ' ὅρκιον θεῶν;*
ΙΦ. *Ἄρτεμιν, ἐν ἧσπερ δώμασιν τιμὰς ἔχω.*
ΠΥ. *ἐγὼ δ' ἄνακτά γ' οὐρανοῦ, σεμνὸν Δία.*
ΙΦ. *εἰ δ' ἐκλιπὼν τὸν ὅρκον ἀδικοίης ἐμέ;*
ΠΥ. *ἄνοστος εἴην· τί δὲ σὺ, μὴ σώσασά με;*
ΙΦ. *μήποτε κατ' Ἄργος ζῶσ' ἴχνος θείην ποδός.*
ΠΥ. *ἄκουε δή νυν ὃν παρήλθομεν λόγον.*
ΙΦ. *ἀλλ' οὔτις ἔστ' ἄκαιρος, ἢν καλῶς ἔχῃ.*
ΠΥ. *ἐξαίρετόν μοι δὸς τόδ', ἤν τι ναῦς πάθῃ,*
χἠ δέλτος ἐν κλύδωνι χρημάτων μέτα
ἀφανὴς γένηται, σῶμα δ' ἐκσώσω μόνον,
τὸν ὅρκον εἶναι τόνδε μηκέτ' ἔμπεδον.
ΙΦ. *ἀλλ' οἶσθ' ὃ δράσω; πολλὰ γὰρ πολλῶν κυρεῖ·*

742. *ναί* in MSS. before *πείσω*. 744. Nauck *δώσεις* (see notes).
747. *τοισίδ'* for *τοῖσιν* Markl. 753. *δή νυν* for *δὴ νῦν* Scal.
754. *οὔτις ἔστ' ἄκαιρος* for *αὖτις ἔσται καινός* Bothe.

τἀνόντα κἀγγεγραμμέν' ἐν δέλτου πτυχαῖς
λόγῳ φράσω σοι πάντ' ἀναγγεῖλαι φίλοις.
ἐν ἀσφαλεῖ γάρ· ἢν μὲν ἐκσώσῃς γραφήν,
αὐτὴ φράσει σιγῶσα τἀγγεγραμμένα·
ἢν δ' ἐν θαλάσσῃ γράμματ' ἀφανισθῇ τάδε,
τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί.
ΠΥ. καλῶς ἔλεξας τῶν τε σῶν ἐμοῦ θ' ὕπερ.
σήμαινε δ' ᾧ χρὴ τάσδ' ἐπιστολὰς φέρειν
πρὸς Ἄργος, ὅ τι τε χρὴ κλύοντά σου λέγειν.
ΙΦ. ἄγγελλ' Ὀρέστῃ, παιδὶ τἀγαμέμνονος·
"ἡ 'ν Αὐλίδι σφαγεῖσ' ἐπιστέλλει τάδε
ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι."
ΟΡ. ποῦ δ' ἔστ' ἐκείνη; κατθανοῦσ' ἥκει πάλιν;
ΙΦ. ἥδ' ἣν ὁρᾷς σύ· μὴ λόγοις ἔκπλησσέ με.
"κόμισαί μ' ἐς Ἄργος, ὦ σύναιμε, πρὶν θανεῖν,
ἐκ βαρβάρου γῆς καὶ μετάστησον θεᾶς
σφαγίων, ἐφ' οἷσι ξενοφόνους τιμὰς ἔχω."
ΟΡ. Πυλάδη, τί λέξω; ποῦ ποτ' ὄνθ' ηὑρήμεθα;
ΙΦ. "ἢ σοῖς ἀραία δώμασιν γενήσομαι,
Ὀρέσθ'," ἵν' αὖθις ὄνομα δὶς κλύων μάθῃς.
ΠΥ. ὦ θεοί.
ΙΦ. τί τοὺς θεοὺς ἀνακαλεῖς ἐν τοῖς ἐμοῖς;
ΠΥ. οὐδέν· πέραινε δ'· ἐξέβην γὰρ ἄλλοσε.
[τάχ' οὖν ἐρωτῶν σ' εἰς ἄπιστ' ἀφίξομαι.]
ΙΦ. λέγ' οὕνεκ' ἔλαφον ἀντιδοῦσά μου θεὰ
Ἄρτεμις ἔσωσέ μ', ἣν ἔθυσ' ἐμὸς πατήρ,
δοκῶν ἐς ἡμᾶς ὀξὺ φάσγανον βαλεῖν,
εἰς τήνδε δ' ᾤκισ' αἶαν. αἵδ' ἐπιστολαί,
τάδ' ἐστὶ τἀν δέλτοισιν ἐγγεγραμμένα.
ΠΥ. ὦ ῥᾳδίοις ὅρκοισι περιβαλοῦσά με,
κάλλιστα δ' ὀμόσασ', οὐ πολὺν σχήσω χρόνον,

766. τῶν τε σῶν for τῶν θεῶν Haupt. 782. (See note C. A.).

τὸν δ' ὅρκον ὃν κατώμοσ' ἐμπεδώσομεν.
ἰδού, φέρω σοι δέλτον ἀποδίδωμί τε,
'Ορέστα, τῆσδε σῆς κασιγνήτης πάρα.
ΟΡ. δέχομαι· παρεὶς δὲ γραμμάτων διαπτυχὰς,
τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἱρήσομαι.
ὦ φιλτάτη μοι σύγγον', ἐκπεπληγμένος
ὅμως σ' ἀπίστῳ περιβαλὼν βραχίονι
εἰς τέρψιν εἶμι, πυθόμενος θαυμάστ' ἐμοί.
ΧΟ. ξεῖν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον
χραίνεις ἀθίκτοις περιβαλὼν πέπλοις χέρα.
ΟΡ. ὦ συγκασιγνήτη τε κἀκ ταὐτοῦ πατρὸς
'Αγαμέμνονος γεγῶσα, μή μ' ἀποστρέφου,
ἔχουσ' ἀδελφὸν, οὐ δοκοῦσ' ἕξειν ποτέ.
ΙΦ. ἐγώ σ' ἀδελφὸν τὸν ἐμόν; οὐ παύσει λέγων;
τὸ δ' Ἄργος αὐτοῦ μεστὸν ἥ τε Ναυπλία.
ΟΡ. οὐκ ἔστ' ἐκεῖ σὸς, ὦ τάλαινα σύγγονος.
ΙΦ. ἀλλ' ἡ Λάκαινα Τυνδαρίς σ' ἐγείνατο;
ΟΡ. Πέλοπός τε παιδὶ παιδὸς ἐκπέφυκ' ἐγώ.
ΙΦ. τί φῄς; ἔχεις τι τῶνδέ μοι τεκμήριον;
ΟΡ. ἔχω· πατρῴων ἐκ δόμων τι πυνθάνου.
ΙΦ. οὔκουν λέγειν μὲν χρὴ σὲ, μανθάνειν δ' ἐμέ;
ΟΡ. [λέγοιμ' ἂν ἀκοῇ πρῶτον 'Ηλέκτρας τάδε.]
'Ατρέως Θυέστου τ' οἶσθα γενομένην ἔριν;
ΙΦ. ἤκουσα, χρυσῆς ἀρνὸς ἡνίκ' ἦν πέρι.
ΟΡ. ταῦτ' οὖν ὑφήνασ' οἶσθ' ἐν εὐπήνοις ὑφαῖς;
ΙΦ. ὦ φίλτατ', ἐγγὺς τῶν ἐμῶν κάμπτεις φρενῶν.
ΟΡ. εἰκώ τ' ἐν ἱστοῖς ἡλίου μετάστασιν;
ΙΦ. ὕφηνα καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.
ΟΡ. καὶ λούτρ' ἐς Αὖλιν μητρὸς ἀνεδέξω πάρα;

796. σ' ἀπίστῳ for ἀπιστῶ Markl. 806. Monk ἧ for ἡ.
807. Elmsl. οὗ 'κπέφυκ' (see notes). 811. ἀκοῇ for ἄκουε Markl.
813. Barnes οὕνεκ'. 815. κάμπτεις for κάμπτῃ Blomf.

ΙΦ. οἶδ'· οὐ γὰρ ὁ γάμος ἐσθλὸς ὤν μ' ἀφείλετο.
ΟΡ. τί γάρ; κόμας σὰς μητρὶ δοῦσα σῇ φέρειν;
ΙΦ. μνημεῖά γ' ἀντὶ σώματος τοὐμοῦ τάφῳ.
ΟΡ. ἃ δ' εἶδον αὐτός, τάδε φράσω τεκμήρια·
Πέλοπος παλαιὰν ἐν δόμοις λόγχην πατρός,
ἣν χερσὶ πάλλων παρθένον Πισάτιδα
ἐκτήσαθ' Ἱπποδάμειαν, Οἰνόμαον κτανών,
ἐν παρθενῶσι τοῖσι σοῖς κεκρυμμένην.
ΙΦ. ὦ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἶ,
ἔχω σ', Ὀρέστα, τηλύγετον
χθονὸς ἀπὸ πατρίδος
Ἀργόθεν, ὦ φίλος.
ΟΡ. κἀγώ σε τὴν θανοῦσαν, ὡς δοξάζεται.
κατὰ δὲ δάκρυ' ἀδάκρυα, κατὰ γόος ἅμα χαρᾷ
τὸ σὸν νοτίζει βλέφαρον, ὡσαύτως δ' ἐμόν.
ΙΦ. τὸν ἔτι βρέφος ἔλιπον ἔλιπον ἀγκάλαι-
σι νεαρὸν τροφοῦ νεαρὸν ἐν δόμοις.
ὦ κρεῖσσον ἢ λόγοισιν εὐτυχοῦσά μου
ψυχά· [τί φῶ;] θαυμάτων πέρα καὶ λόγου
πρόσω τάδ' ἐπέβα.
ΟΡ. τὸ λοιπὸν εὐτυχοῖμεν ἀλλήλων μέτα.
ΙΦ. ἄτοπον ἡδονὰν ἔλαβον, ὦ φίλαι·
δέδοικα δ' ἐκ χερῶν με μὴ πρὸς αἰθέρα
ἀμπτάμενος φύγῃ·
ἰὼ Κυκλωπὶς ἑστία, ἰὼ πατρίς,
Μυκήνα φίλα,
χάριν ἔχω ζόας, χάριν ἔχω τροφᾶς,
ὅτι μοι συνομαίμονα
τόνδε δόμοισιν ἐξεθρέψω φάος.

828. (See notes.) 832. δὲ after second κατὰ om. Weil. 834. τὸν ἔτι for τὸ δέ τι Bergk. 836. εὐτυχοῦσά μου for εὐτυχῶν ἐμοῦ Markl. 845. Κυκλωπὶς ἑστία for Κυκλωπίδες ἑστίαι Herm. 847. ζόας for ζωᾶς Blomf.

ΟΡ. *γένει μὲν εὐτυχοῦμεν, εἰς δὲ συμφορὰς,*
ὦ σύγγον', ἡμῶν δυστυχὴς ἔφυ βίος.
ΙΦ. *ἐγὼ μέλεος οἶδ', *οἶδ' ὅτε φάσγανον*
δέρᾳ θῆκέ μοι μελεόφρων πατήρ·
ΟΡ. *οἴμοι. δοκῶ γὰρ οὐ παρών σ' ὁρᾶν ἐκεῖ.*
ΙΦ. *ἀνυμέναιος, *ὦ σύγγον', Ἀχιλλέως*
εἰς κλισίαν λέκτρων
δόλιον ὅτ' ἀγόμαν·
παρὰ δὲ βωμὸν ἦν δάκρυα καὶ γόοι.
*φεῦ φεῦ χερνίβων *τῶν ἐκεῖ.*
ΟΡ. *ᾤμωξα κἀγὼ τόλμαν ἣν ἔτλη πατήρ.*
ΙΦ. *ἀπάτορ' ἀπάτορα πότμον ἔλαχον.*
ἄλλα δ' ἐξ ἄλλων κυρεῖ
δαίμονος τύχᾳ τινός.
ΟΡ. *εἰ σόν γ' ἀδελφὸν, ὦ τάλαιν', ἀπώλεσας.*
ΙΦ. *ὦ μελέα δεινᾶς τόλμας. δείν' ἔτλαν*
δείν' ἔτλαν, ὤμοι σύγγονε. παρὰ δ' ὀλίγον
ἀπέφυγες ὄλεθρον ἀνόσιον ἐξ ἐμᾶν
δαϊχθεὶς χερῶν.
ἁ δ' ἐπ' αὐτοῖς τίς τελευτά;
τίς τύχα μοι συγκυρήσει;
τίνα σοι πόρον εὑρομένα
πάλιν ἀπὸ πόλεως, ἀπὸ φόνου πέμψω
πατρίδ' ἐς Ἀργείαν,
πρὶν ἐπὶ ξίφος αἵματι σῷ
πελάσσαι; τόδε σὸν, ὦ μελέα ψυχὰ,
χρέος ἀνευρίσκειν.
πότερον κατὰ χέρσον, οὐχὶ ναὶ,
ἀλλὰ ποδῶν ῥιπᾷ;

852. *οἶδ' bis* Monk. 859. *δόλιον* for *δολίαν* Monk (*δόλι'* Herm.). 861. *τῶν* add. Seidler also *ὦ* in 856. 871. *ἀπέφυγες* for *ἀμφέφυγες* Musgr. 874. *συγκυρήσει* for *συγχωρήσει* Herm. 884. Monk *ναυσὶν* for *ναί.*

ΘΟ. ἀλλ' ἦ τιν' ἔκανον βαρβάρων ἀκτῆς ἔπι;
ΙΦ. οἰκεῖον ἦλθον τὸν φόνον κεκτημένοι.
ΘΟ. τίν'; εἰς ἔρον γὰρ τοῦ μαθεῖν πεπτώκαμεν.
ΙΦ. μητέρα κατειργάσαντο κοινωνῷ ξίφει.
ΘΟ. Ἄπολλον, οὐδ' ἐν βαρβάροις ἔτλη τις ἄν.
ΙΦ. πάσης διωγμοῖς ἠλάθησαν Ἑλλάδος.
ΘΟ. ἦ τῶνδ' ἕκατι δῆτ' ἄγαλμ' ἔξω φέρεις;
ΙΦ. σεμνόν γ' ὑπ' αἰθέρ', ὡς μεταστήσω φόνου.
ΘΟ. μίασμα δ' ἔγνως τοῖν ξένοιν ποίῳ τρόπῳ;
ΙΦ. ἤλεγχον, ὡς θεᾶς βρέτας ἀπεστράφη πάλιν.
ΘΟ. σοφήν σ' ἔθρεψεν Ἑλλάς, ὡς ᾔσθου καλῶς.
ΙΦ. καὶ νῦν καθεῖσαν δέλεαρ ἡδύ μοι φρενῶν.
ΘΟ. τῶν Ἀργόθεν τι φίλτρον ἀγγέλλοντέ σοι;
ΙΦ. τὸν μόνον Ὀρέστην ἐμὸν ἀδελφὸν εὐτυχεῖν.
ΘΟ. ὡς δή σφε σώσαις ἡδοναῖς ἀγγελμάτων.
ΙΦ. καὶ πατέρα γε ζῆν καὶ καλῶς πράσσειν ἐμόν.
ΘΟ. σὺ δ' εἰς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως.
ΙΦ. πᾶσάν γε μισοῦσ' Ἑλλάδ', ἥ μ' ἀπώλεσεν.
ΘΟ. τί δῆτα δρῶμεν, φράζε, τοῖν ξένοιν πέρι;
ΙΦ. τὸν νόμον ἀνάγκη τὸν προκείμενον σέβειν.
ΘΟ. οὔκουν ἐν ἔργῳ χέρνιβες ξίφος τε σόν;
ΙΦ. ἁγνοῖς καθαρμοῖς πρῶτά νιν νίψαι θέλω.
ΘΟ. πηγαῖσιν ὑδάτων ἢ θαλασσίᾳ δρόσῳ;
ΙΦ. θάλασσα κλύζει πάντα τἀνθρώπων κακά.
ΘΟ. ὁσιώτερον γοῦν τῇ θεῷ πέσοιεν ἄν.
ΙΦ. καὶ τἀμά γ' οὕτω μᾶλλον ἂν καλῶς ἔχοι.
ΘΟ. οὔκουν πρὸς αὐτὸν ναὸν ἐκπίπτει κλύδων;
ΙΦ. ἐρημίας δεῖ· καὶ γὰρ ἄλλα δράσομεν.
ΘΟ. ἄγ' ἔνθα χρῄζεις· οὐ φιλῶ τἄρρηθ' ὁρᾶν.
ΙΦ. ἁγνιστέον μοι καὶ τὸ τῆς θεοῦ βρέτας.
ΘΟ. εἴπερ γε κηλὶς ἔβαλέ νιν μητροκτόνος.

1174. τόδ' before ἔτλη om. Seidl. 1181. Monk. καὶ μήν.

ΙΦ. οὐ γάρ ποτ' ἄν νιν ἠράμην βάθρων ἄπο.
ΘΟ. δίκαιος ηὑσέβεια καὶ προμηθία.
ΙΦ. οἶσθά νυν ἅ μοι γενέσθω; ΘΟ. σὸν τὸ σημαίνειν τόδε.
ΙΦ. δεσμὰ τοῖς ξένοισι πρόσθες· ΘΟ. ποῖ δέ σ' ἐκφύγοιεν ἄν;
ΙΦ. πιστὸν Ἑλλὰς οἶδεν οὐδέν. ΘΟ. ἴτ' ἐπὶ δεσμά, πρόσπολοι.
ΙΦ. κἀκκομιζόντων δὲ δεῦρο τοὺς ξένους, ΘΟ. ἔσται τάδε.
ΙΦ. κρᾶτα κρύψαντες πέπλοισιν. ΘΟ. ἡλίου πρόσθεν φλογός.
ΙΦ. σῶν τέ μοι σύμπεμπ' ὀπαδῶν. ΘΟ. οἵδ' ὁμαρτήσουσί σοι.
ΙΦ. καὶ πόλει πέμψον τιν' ὅστις σημανεῖ ΘΟ. ποίας τύχας;
ΙΦ. ἐν δόμοις μίμνειν ἅπαντας. ΘΟ. μὴ συναντῶσιν φόνῳ;
ΙΦ. μυσαρὰ γὰρ τὰ τοιάδ' ἐστί. ΘΟ. στεῖχε καὶ σήμαινε σύ.
ΙΦ. καὶ φίλων γε δεῖ μάλιστα ΘΟ. τοῦτ' ἔλεξας εἰς ἐμέ.
ΙΦ. μηδέν' εἰς ὄψιν πελάζειν. ΘΟ. εὖ γε κηδεύεις πόλιν.
ΙΦ. *εἰκότως. ΘΟ. ὡς εἰκότως σε πᾶσα θαυμάζει πόλις.
ΙΦ. σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ ΘΟ. τί χρῆμα δρῶ;
ΙΦ. ἅγνισον πυρσῷ μέλαθρον. ΘΟ. καθαρὸν ὡς μόλῃς πάλιν;

1207. κρᾶτα for κατα- Musgr. 1210. συναντῶσιν for -ῷεν Elmsl. 1212. γε δεῖ for οὐδεὶς Herm. (see notes). 1214. ΙΦ. εἰκότως suppl. Hermann. 1216. πύρσῳ for χρύσῳ Reiske.

ΙΦ. ἡνίκ' ἂν δ' ἔξω περῶσιν οἱ ξένοι, ΘΟ. τί χρή με δρᾶν;
ΙΦ. πέπλον ὀμμάτων προθέσθαι. ΘΟ. μὴ παλαμναῖον λάβω;
ΙΦ. ἢν δ' ἄγαν δοκῶ χρονίζειν, ΘΟ. τοῦδ' ὅρος τίς ἐστί μοι;
ΙΦ. θαυμάσῃς μηδέν. ΘΟ. τὰ τῆς θεοῦ πρᾶσσ' ἐπὶ σχολῆς καλῶς.
ΙΦ. εἰ γὰρ ὡς θέλω καθαρμὸς ὅδε πέσοι. ΘΟ. συνεύχομαι.
ΙΦ. τούσδ' ἄρ' ἐκβαίνοντας ἤδη δωμάτων ὁρῶ ξένους
καὶ θεᾶς κόσμον νεογνούς τ' ἄρνας, ὡς φόνῳ φόνον
μυσαρὸν ἐκνίψω, σέλας τε λαμπάδων τά τ' ἄλλ' ὅσα
προὐθέμην ἐγὼ ξένοισι καὶ θεᾷ καθάρσια.
ἐκποδὼν δ' αὐδῶ πολίταις τοῦδ' ἔχειν μιάσματος,
εἴ τις ἢ ναῶν πυλωρὸς χεῖρας ἁγνεύει θεοῖς
ἢ γάμον στείχει συνάψων ἢ τόκοις βαρύνεται,
φεύγετ', ἐξίστασθε, μή τῳ προσπέσῃ μύσος τόδε.
ὦ Διὸς Λητοῦς τ' ἄνασσα παρθέν', ἢν νίψω φόνον
τῶνδε καὶ θύσωμεν οὗ χρή, καθαρὸν οἰκήσεις δόμον,
εὐτυχεῖς δ' ἡμεῖς ἐσόμεθα. τἄλλα δ' οὐ λέγουσ' ὅμως
τοῖς τὰ πλείον' εἰδόσιν θεοῖς σοί τε σημαίνω, θεά.
ΧΟ. εὔπαις ὁ Λατοῦς γόνος, στρ.
τόν ποτε Δηλιάσιν καρποφόροις

1220. σχολῆς for σχολῇ Schaefer. 1223. κόσμον for κόσμους Kirch. ἄρνας for ἄρσενας Pierson. 1235. τὸν for ὃν Herm. Δηλιάσιν for Δηλιὰς ἐν Seidl.

γυάλοισι χρυσοκόμαν
ἐν κιθάρᾳ σοφὸν, ἅ τ' ἐπὶ τόξων
εὐστοχίᾳ γάνυται, φέρεν ἶνιν
ἀπὸ δειράδος εἰναλίας,
λοχεῖα κλεινὰ λιποῦσ' ἀ-
στάκτων μάτερ' εἰς ὑδάτων,
τὰν βακχεύουσαν Διονύσῳ
Παρνάσιον κορυφὰν,
ὅθι ποικιλόνωτος οἰνωπὸς δράκων
σκιερᾷ κατάχαλκος εὐφύλλῳ δάφνᾳ,
γᾶς πελώριον
τέρας, ἄμφεπε μαντεῖον χθόνιον.
ἔτι μιν ἔτι βρέφος, ἔτι φίλας
ἐπὶ ματέρος ἀγκάλαισι θρώσκων
ἔκανες, ὦ Φοῖβε, μαν-
τείων δ' ἐπέβας ζαθέων,
τρίποδί τ' ἐν χρυσέῳ
θάσσεις, ἐν ἀψευδεῖ θρόνῳ
μαντείας βροτοῖς
θεσφάτων νέμων
ἀδύτων ὕπο, Κασταλίας ῥεέθρων
γείτων, μέσον γᾶς ἔχων μέλαθρον.
Θέμιν δ' ἐπεὶ Γᾶς ἰὼν ἀντ.
παῖδ' ἀπενάσσατ' Ἀπόλλων ζαθέων
χρηστηρίων, νύχια
χθὼν ἐτεκνώσατο φάσματ' ὀνείρων,
οἳ πολέσιν μερόπων τά τε πρῶτα

1237. *Φοῖβον* after *χρυσοκόμαν* om. Seidl. 1238. Weil. *ᾇ* for *ἅ*. 1239. *φέρεν ἶνιν* for *φέρει νιν* Seidl. 1242. *μάτερ' εἰς* for *μάτηρ* Weil. 1248. *ἄμφεπε* for *ἀμφέπει* Seidl. 1255. *ἀναφαίνων* after *βροτοῖς* om. Seidl. 1256. *νέμων* for *ἐμῶν* Musgr. 1257. *ὑπὸ* for *ὑπὲρ* Seidl. 1259. *ἐπεὶ* for *ἐπὶ* Scaliger. 1260. *Ἀπόλλων* for *ἀπὸ* Seidl. (see note *C. A.*).

τά τ' ἔπειθ' ὅσ' ἔμελλε τυχεῖν
ὕπνου κατὰ δνοφερὰς χαμ-
εύνας φράζον· Γαῖα δὲ τὰν
μαντείων ἀφείλετο τιμὰν
Φοῖβον φθόνῳ θυγατρός·
ταχύπους δ' ἐς Ὄλυμπον ὁρμαθεὶς ἄναξ
χέρα παιδνὸν ἕλιξεν ἐκ Ζῆνος θρόνων
Πυθίων δόμων
χθονίαν ἀφελεῖν μῆνιν νύχιον.
γέλασε δ', ὅτι τέκος ἄφαρ ἔβα
πολύχρυσα θέλων λατρεύματα σχεῖν·
ἐπὶ δ' ἔσεισεν κόμαν,
παύσειν νυχίους ἐνοπάς,
ἀπὸ δὲ λαθοσύναν
νυκτωπὸν ἐξεῖλεν βροτῶν,
καὶ τιμὰς πάλιν
θῆκε Λοξίᾳ,
πολυάνορι δ' ἐν ξενόεντι θρόνῳ
θάρση βροτοῖς θεσφάτων ἀοιδαῖς.

ΑΓΓΕΛΟΣ.

ὦ ναοφύλακες βώμιοί τ' ἐπιστάται,
Θόας ἄναξ γῆς τῆσδε ποῦ κυρεῖ 'βεβώς;
καλεῖτ' ἀναπτύξαντες εὐγόμφους πύλας
ἔξω μελάθρων τῶνδε κοίρανον χθονός.

ΧΟ. *τί δ' ἔστιν, εἰ χρὴ μὴ κελευσθεῖσαν λέγειν;*

ΑΓΓ. *βεβᾶσι φροῦδοι δίπτυχοι νεανίαι*

1265. *ὅσ'* for *ὅσα τ'* Herm. 1267. *χαμεύνας* for *γᾶς εὐνὰς* Linder. 1268. *μαντείων* for *-ον* Seidl. 1271. *Ζῆνος* for *Διὸς* Herm. 1273. *θεᾶς* before *μῆνιν* om. Seidl. *νύχιον* for *νυχίους ἐνοπὰς* Herm. (see note). 1276. *ἐπὶ* for *ἐπεὶ* Musgr. 1277. *παύσειν* for *παῦσεν* Köchly (Badh. *παῦσαι*). *ἐνοπὰς* for *ὀνείρους* Seidl. (1273 n.). 1278. *μαντοσύναν* Markl., etc. 1288. *εἴ με χρὴ* Herm. (see note).

Ἀγαμεμνονείας παιδὸς ἐκ βουλευμάτων
φεύγοντες ἐκ γῆς τῆσδε καὶ σεμνὸν βρέτας
λαβόντες ἐν κόλποισιν Ἑλλάδος νεώς.
ΧΟ. ἄπιστον εἶπας μῦθον· ὃν δ' ἰδεῖν θέλεις
ἄνακτα χώρας, φροῦδος ἐκ ναοῦ συθείς.
ΑΓΓ. ποῖ; δεῖ γὰρ αὐτὸν εἰδέναι τὰ δρώμενα.
ΧΟ. οὐκ ἴσμεν· ἀλλὰ στεῖχε καὶ δίωκέ νιν
ὅπου κυρήσας τούσδ' ἀπαγγελεῖς λόγους.
ΑΓΓ. ὁρᾶτ', ἄπιστον ὡς γυναικεῖον γένος·
μέτεστί γ' ὑμῖν τῶν πεπραγμένων μέρος.
ΧΟ. μαίνει; τί δ' ἡμῖν τῶν ξένων δρασμοῦ μέτα;
οὐκ εἶ κρατούντων πρὸς πύλας ὅσον τάχος;
ΑΓΓ. οὐ πρίν γ' ἂν εἴπῃ τοὔπος ἑρμηνεὺς τόδε,
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον ἀρχηγὸς χθονός.
ὠή χαλᾶτε κλῇθρα, τοῖς ἔνδον λέγω,
καὶ δεσπότῃ σημήναθ' οὕνεκ' ἐν πύλαις
πάρειμι, καινῶν φόρτον ἀγγέλλων κακῶν.
ΘΟ. τίς ἀμφὶ δῶμα θεᾶς τόδ' ἵστησιν βοήν,
πύλας ἀράξας καὶ ψόφον πέμψας ἔσω;
ΑΓΓ. ἔφασκον αἵδε (καί μ' ἀπήλαυνον δόμων)
ὡς ἐκτὸς εἴης· σὺ δὲ κατ' οἶκον ἦσθ' ἄρα.
ΘΟ. τί προσδοκῶσαι κέρδος ἢ θηρώμεναι;
ΑΓΓ. αὖθις τὰ τῶνδε σημανῶ· τὰ δ' ἐν ποσὶ
παρόντ' ἄκουσον· ἡ νεᾶνις ἣ 'νθάδε
βωμοῖς παρίστατ', Ἰφιγένει', ἔξω χθονὸς
σὺν τοῖς ξένοισιν οἴχεται, σεμνὸν θεᾶς
ἄγαλμ' ἔχουσα· δόλια δ' ἦν καθάρματα.
ΘΟ. πῶς φῄς; τί πνεῦμα συμφορᾶς κεκτημένη;
ΑΓΓ. σῴζουσ' Ὀρέστην· τοῦτο γὰρ σὺ θαυμάσει.

1299. γ' ὑμῖν for θ' ὑμῖν Paley. 1302. εἴπῃ for εἴποι Porson. 1308. Cod. Pal. φόβον. 1309. ἔφασκον (Monk ἔφησαν) for ψευδῶς ἔλεγον England (see note *C. A.*). 1310. εἴης for ἦς Scaliger.

ΘΟ. *τὸν ποῖον; ἆρ' ὃν Τυνδαρὶς τίκτει κόρη;*
ΑΓΓ. *ὃν τοῖσδε βωμοῖς θεὰ καθωσιώσατο.*
ΘΟ. *ὦ θαῦμα, πῶς σε μεῖζον ὀνομάσας τύχω;*
ΑΓΓ. *μὴ 'νταῦθα τρέψῃς σὴν φρέν', ἀλλ' ἄκουέ μου·*
σαφῶς δ' ἀθρήσας καὶ κλύων ἐκφρόντισον
διωγμὸν ὅστις τοὺς ξένους θηράσεται.
ΘΟ. *λέγ'· εὖ γὰρ εἶπας· οὐ γὰρ ἀγχίπλουν πόρον*
φεύγουσιν, ὥστε διαφυγεῖν τοὐμὸν δόρυ.
ΑΓΓ. *ἐπεὶ πρὸς ἀκτὰς ἤλθομεν θαλασσίους,*
οὗ ναῦς Ὀρέστου κρύφιος ἦν ὡρμισμένη,
ἡμᾶς μέν, οὓς σὺ δεσμὰ συμπέμπεις ξένων
ἔχοντας, ἐξένευσ' ἀποστῆναι πρόσω
Ἀγαμέμνονος παῖς, ὡς ἀπόρρητον φλόγα
θύουσα καὶ καθαρμὸν ὃν μετῴχετο.
αὐτὴ δ' ὄπισθε δέσμ' ἔχουσα τοῖν ξένοιν
ἔστειχε χερσί. καὶ τάδ' ἦν ὕποπτα μέν,
ἤρεσκε μέντοι σοῖσι προσπόλοις, ἄναξ.
χρόνῳ δ', ἵν' ἡμῖν δρᾶν τι δὴ δοκοῖ πλέον,
ἀνωλόλυξε καὶ κατῇδε βάρβαρα
μέλη μαγεύουσ', ὡς φόνον νίζουσα δή.
ἐπεὶ δὲ δαρὸν ἦμεν ἥμενοι χρόνον,
ἐσῆλθεν ἡμᾶς μὴ λυθέντες οἱ ξένοι
κτάνοιεν αὐτὴν δραπέται τ' οἰχοίατο.
φόβῳ δ' ἃ μὴ χρῆν εἰσορᾶν καθήμεθα
σιγῇ· τέλος δὲ πᾶσιν ἦν αὑτὸς λόγος,
στείχειν ἵν' ἦσαν, καίπερ οὐκ ἐωμένοις.
κἀνταῦθ' ὁρῶμεν Ἑλλάδος νεὼς σκάφος
ταρσῷ κατήρει πίτυλον ἐπτερωμένον,

1320. Ald. *θεᾷ*. 1324. *διωγμὸν* for *διωγμὸς* Herm. 1327. *θαλασσίους* for *-ας* Monk. 1333, 4. Nauck *ὄπισθε—χερσί*. 1336. *δοκοῖ* for *δοκῇ* Matthiae. 1338. *μαγεύουσ'* for *ματεύουσ'* Reiske. 1346. Markl. *κατῆρες*.

ναύτας τε πεντήκοντ' ἐπὶ σκαλμῶν πλάτας
ἔχοντας, ἐκ δεσμῶν δὲ τοὺς νεανίας
ἐλευθέρους πρύμνηθεν ἑστῶτας νεώς.
κοντοῖς δὲ πρῷραν εἶχον, οἱ δ' ἐπωτίδων
ἄγκυραν ἐξανῆπτον, οἱ δὲ κλίμακας
†σπεύδοντες ἦγον διὰ χερῶν πρυμνήσια,†
πόντῳ † δὲ δόντες τοῖν ξένοιν καθίεσαν.
ἡμεῖς δ' ἀφειδήσαντες, ὡς ἐσείδομεν
δόλια τεχνήματ', εἰχόμεσθα τῆς ξένης
πρυμνησίων τε, καὶ δι' εὐθυντηρίας
οἴακας ἐξῃροῦμεν εὐπρύμνου νεώς.
λόγοι δ' ἐχώρουν· 'Τίνι λόγῳ πορθμεύετε
κλέπτοντες ἐκ γῆς ξόανα καὶ θυηπόλους;
τίνος τίς ὢν σὺ τήνδ' ἀπεμπολᾷς χθονός;'
ὁ δ' εἶπ'· 'Ὀρέστης τῆσδ' ὅμαιμος, ὡς μάθῃς,
Ἀγαμέμνονος παῖς, Τήνδ' ἐμὴν κομίζομαι
λαβὼν ἀδελφήν, ἣν ἀπώλεσ' ἐκ δόμων.'
ἀλλ' οὐδὲν ἧσσον εἰχόμεσθα τῆς ξένης
καὶ πρὸς σ' ἕπεσθαι διεβιαζόμεσθά νιν,
ὅθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων.
κεῖνοί τε γὰρ σίδηρον οὐκ εἶχον χεροῖν
ἡμεῖς τε· πυγμαὶ δ' ἦσαν ἐγκροτούμεναι,
καὶ κῶλ' ἀπ' ἀμφοῖν τοῖν νεανίαιν ἅμα
εἰς πλευρὰ καὶ πρὸς ἧπαρ ἠκοντίζετο,
ὥστε ξυνάπτειν καὶ συναποκαμεῖν μέλη.
δεινοῖς δὲ σημάντροισιν ἐσφραγισμένοι
ἐφεύγομεν πρὸς κρημνόν, οἱ μὲν ἐν κάρᾳ
κάθαιμ' ἔχοντες τραύμαθ', οἱ δ' ἐν ὄμμασιν·
ὄχθοις δ' ἐπισταθέντες εὐλαβεστέρως

1353. Kirch. *διδόντες* (see note *C. A.*), *τοῖν ξένοιν* for *τὴν ξένην* Seidler. 1359. *ξόανα καὶ θυηπόλους* for *ξόανον καὶ θυηπόλον* Musgr. 1368. *δ'* for *τ'* Ald. 1371. Musgr. *συναπειπεῖν* (see notes).

ἐμαρνάμεσθα καὶ πέτρους ἐβάλλομεν.
ἀλλ' εἶργον ἡμᾶς τοξόται πρύμνης ἔπι
σταθέντες ἰοῖς, ὥστ' ἀναστεῖλαι πρόσω.
κἀν τῷδε, δεινὸς γὰρ κλύδων ὤκειλε ναῦν
*πρὸς γῆν, φόβος δ' ἦν *παρθένῳ τέγξαι πόδα,*
λαβὼν Ὀρέστης ὦμον εἰς ἀριστερὸν,
βὰς εἰς θάλασσαν κἀπὶ κλίμακας θορὼν,
ἔθηκ' ἀδελφὴν ἐντὸς εὐσέλμου νεὼς,
τό τ' οὐρανοῦ πέσημα, τῆς Διὸς κόρης
ἄγαλμα. ναὸς δ' ἐκ μέσης ἐφθέγξατο
βοή τις· «Ὦ γῆς Ἑλλάδος ναῦται νεὼς,
λάβεσθε κώπης ῥόθιά τ' ἐκλευκαίνετε·
ἔχομεν γὰρ ὧνπερ οὕνεκ' ἄξενον πόρον
Συμπληγάδων ἔσωθεν εἰσεπλεύσαμεν.»
οἳ δὲ στεναγμὸν ἡδὺν ἐκβρυχώμενοι
ἔπαισαν ἅλμην· ναῦς δ', ἕως μὲν ἐντὸς ἦν
λιμένος, ἐχώρει· στόμια διαπερῶσα δὲ
λάβρῳ κλύδωνι συμπεσοῦσ' ἠπείγετο·
*δεινὸς γὰρ ἐλθὼν ἄνεμος ἐξαίφνης *σκάφος*
ὤθει παλιμπρυμνηδόν· οἳ δ' ἐκαρτέρουν
πρὸς κέντρα λακτίζοντες· εἰς δὲ γῆν πάλιν
κλύδων παλίρρους ἦγε ναῦν. σταθεῖσα δὲ
Ἀγαμέμνονος παῖς ηὔξατ'· «Ὦ Λητοῦς κόρη,
σῶσόν με τὴν σὴν ἱερίαν πρὸς Ἑλλάδα
ἐκ βαρβάρου γῆς καὶ κλοπαῖς σύγγνωθ' ἐμαῖς.
φιλεῖς δὲ καὶ σὺ σὸν κασίγνητον, θεά·

1380. *παρθένῳ* after *ἦν* suppl. Badh. (Cod. Fl. *ὥστε μή*). 1382. *κλίμακας* for *-os* Wecklein. 1383. *εὐσέλμου* for *εὐσήμου* Pierson. 1384. *τ'* for *δ'* Markl. 1386. Nauck. *Ἑλλάδος νεανίαι.* 1387. *κώπης* for *κώπαις* Reiske. *τ' ἐκλευκαίνετε* for *τε λευκ.* Scal. 1388. *ἄξενον* for *εὔξεινον* Monk. 1394. *σκάφος* for *νεὼς* Weckl. 1395. *παλιμπρυμνηδὸν* for *πάλιν πρυμνήσι'* Herm. 1396. *δὲ γῆν* for *γῆν δὲ* Canter.

φιλεῖν δὲ κἀμὲ τοὺς ὁμαίμονας δόκει.'
ναῦται δ' ἐπηυφήμησαν εὐχαῖσιν κόρης
παιᾶνα, γυμνὰς ἐξ ἐπωμίδων χέρας
κώπῃ προσαρμόσαντες ἐκ κελεύσματος.
μᾶλλον δὲ μᾶλλον πρὸς πέτρας ᾔει σκάφος·
χὠ μέν τις εἰς θάλασσαν ὡρμήθη ποσὶν,
ἄλλος δὲ πλεκτὰς ἐξανῆπτεν ἀγκύλας.
κἀγὼ μὲν εὐθὺς πρὸς σὲ δεῦρ' ἀπεστάλην,
σοὶ τὰς ἐκεῖθεν σημανῶν, ἄναξ, τύχας.
ἀλλ' ἕρπε, δεσμὰ καὶ βρόχους λαβὼν χεροῖν·
εἰ μὴ γὰρ οἶδμα νήνεμον γενήσεται,
οὐκ ἔστιν ἐλπὶς τοῖς ξένοις σωτηρίας.
πόντου δ' ἀνάκτωρ Ἴλιόν τ' ἐπισκοπεῖ
σεμνὸς Ποσειδῶν, Πελοπίδαις δ' ἐναντίος·
καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον
σοὶ καὶ πολίταις, ὡς ἔοικεν, ἐν χεροῖν
λαβεῖν ἀδελφήν θ', ἣ φόνον τὸν Αὐλίδι
ἀμνημόνευτον θεᾷ προδοῦσ' ἁλίσκεται.

ΧΟ. *ὦ τλῆμον Ἰφιγένεια, συγγόνου μέτα*
θανεῖ πάλιν μολοῦσα δεσποτῶν χέρας.

ΘΟ. *ὦ πάντες ἀστοὶ τῆσδε βαρβάρου χθονὸς,*
οὐκ εἶα πώλοις ἐμβαλόντες ἡνίας
παράκτιοι δραμεῖσθε κἀκβολὰς νεὼς
Ἑλληνίδος δέξεσθε, σὺν δὲ τῇ θεῷ
σπεύδοντες ἄνδρας δυσσεβεῖς θηράσετε,
οἱ δ' ὠκυπομποὺς ἕλξετ' εἰς πόντον πλάτας ;
ὡς ἐκ θαλάσσης ἔκ τε γῆς ἱππεύμασι
λαβόντες αὐτοὺς ἢ κατὰ στύφλου πέτρας
ῥίψωμεν, ἢ σκόλοψι πήξωμεν δέμας.

1404. *ἐξ ἐπωμίδων χέρας* for *ἐκ* [*χερῶν*] *ἐπωμίδας* Musgr. 1407. Rauchenstein *χῃμῶν τις*. 1408. *ἀγκύλας* for *ἀγκύρας* Musgr. 1418. *ἀδελφήν θ'* for *τ' ἀδελφὴν* Musgr. 1419, 20. Badh. *τοῦ 'ν Αὐλίδι—θεὰν* (see note *C. A.*).

ἐμαρνάμεσθα καὶ πέτρους ἐβάλλομεν.
ἀλλ᾽ εἶργον ἡμᾶς τοξόται πρύμνης ἔπι
σταθέντες ἰοῖς, ὥστ᾽ ἀναστεῖλαι πρόσω.
κἀν τῷδε, δεινὸς γὰρ κλύδων ὤκειλε ναῦν
πρὸς γῆν, φόβος δ᾽ ἦν *παρθένῳ τέγξαι πόδα,
λαβὼν Ὀρέστης ὦμον εἰς ἀριστερόν,
βὰς εἰς θάλασσαν κἀπὶ κλίμακας θορών,
ἔθηκ᾽ ἀδελφὴν ἐντὸς εὐσέλμου νεώς,
τό τ᾽ οὐρανοῦ πέσημα, τῆς Διὸς κόρης
ἄγαλμα. ναὸς δ᾽ ἐκ μέσης ἐφθέγξατο
βοή τις· "Ὦ γῆς Ἑλλάδος ναῦται νεώς,
λάβεσθε κώπης ῥόθιά τ᾽ ἐκλευκαίνετε·
ἔχομεν γὰρ ὧνπερ οὕνεκ᾽ ἄξενον πόρον
Συμπληγάδων ἔσωθεν εἰσεπλεύσαμεν."
οἱ δὲ στεναγμὸν ἡδὺν ἐκβρυχώμενοι
ἔπαισαν ἅλμην· ναῦς δ᾽, ἕως μὲν ἐντὸς ἦν
λιμένος, ἐχώρει· στόμια διαπερῶσα δὲ
λάβρῳ κλύδωνι συμπεσοῦσ᾽ ἠπείγετο·
δεινὸς γὰρ ἐλθὼν ἄνεμος ἐξαίφνης *σκάφος
ὤθει παλιμπρυμνηδόν· οἱ δ᾽ ἐκαρτέρουν
πρὸς κέντρα λακτίζοντες· εἰς δὲ γῆν πάλιν
κλύδων παλίρρους ἦγε ναῦν. σταθεῖσα δὲ
Ἀγαμέμνονος παῖς ηὔξατ᾽· "Ὦ Λητοῦς κόρη,
σῶσόν με τὴν σὴν ἱερίαν πρὸς Ἑλλάδα
ἐκ βαρβάρου γῆς καὶ κλοπαῖς σύγγνωθ᾽ ἐμαῖς.
φιλεῖς δὲ καὶ σὺ σὸν κασίγνητον, θεά·

1380. *παρθένῳ* after *ἦν* suppl. Badh. (Cod. Fl. *ὥστε μή*). 1382. *κλίμακας* for *-ος* Wecklein. 1383. *εὐσέλμου* for *εὐσήμου* Pierson. 1384. *τ᾽* for *δ᾽* Markl. 1386. Nauck. *Ἑλλάδος νεανίαι*. 1387. *κώπης* for *κώπαις* Reiske. *τ᾽ ἐκλευκαίνετε* for *τε λευκ.* Scal. 1388. *ἄξενον* for *εὔξεινον* Monk. 1394. *σκάφος* for *νεὼς* Weckl. 1395. *παλιμπρυμνηδὸν* for *πάλιν πρυμνήσι᾽* Herm. 1396. *δὲ γῆν* for *γῆν δὲ* Canter.

φιλεῖν δὲ κἀμὲ τοὺς ὁμαίμονας δοκεῖ.'
ναῦται δ' ἐπηυφήμησαν εὐχαῖσιν κόρης
παιᾶνα, γυμνὰς ἐξ ἐπωμίδων χέρας
κώπῃ προσαρμόσαντες ἐκ κελεύσματος.
μᾶλλον δὲ μᾶλλον πρὸς πέτρας ᾔει σκάφος·
χῶ μέν τις εἰς θάλασσαν ὡρμήθη ποσὶν,
ἄλλος δὲ πλεκτὰς ἐξανῆπτεν ἀγκύλας.
κἀγὼ μὲν εὐθὺς πρὸς σὲ δεῦρ' ἀπεστάλην,
σοὶ τὰς ἐκεῖθεν σημανῶν, ἄναξ, τύχας.
ἀλλ' ἕρπε, δεσμὰ καὶ βρόχους λαβὼν χεροῖν·
εἰ μὴ γὰρ οἶδμα νήνεμον γενήσεται,
οὐκ ἔστιν ἐλπὶς τοῖς ξένοις σωτηρίας.
πόντου δ' ἀνάκτωρ Ἴλιόν τ' ἐπισκοπεῖ
σεμνὸς Ποσειδῶν, Πελοπίδαις δ' ἐναντίος·
καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον
σοὶ καὶ πολίταις, ὡς ἔοικεν, ἐν χεροῖν
λαβεῖν ἀδελφήν θ', ἣ φόνον τὸν Αὐλίδι
ἀμνημόνευτον θεᾷ προδοῦσ' ἁλίσκεται.

ΧΟ. *ὦ τλῆμον Ἰφιγένεια, συγγόνου μέτα*
θανεῖ πάλιν μολοῦσα δεσποτῶν χέρας.

ΘΟ. *ὦ πάντες ἀστοὶ τῆσδε βαρβάρου χθονὸς,*
οὐκ εἶα πώλοις ἐμβαλόντες ἡνίας
παράκτιοι δραμεῖσθε κἀκβολὰς νεὼς
Ἑλληνίδος δέξεσθε, σὺν δὲ τῇ θεῷ
σπεύδοντες ἄνδρας δυσσεβεῖς θηράσετε,
οἱ δ' ὠκυπομποὺς ἕλξετ' εἰς πόντον πλάτας;
ὡς ἐκ θαλάσσης ἔκ τε γῆς ἱππεύμασι
λαβόντες αὐτοὺς ἢ κατὰ στύφλου πέτρας
ῥίψωμεν, ἢ σκόλοψι πήξωμεν δέμας.

1404. *ἐξ ἐπωμίδων χέρας* for *ἐκ* [*χερῶν*] *ἐπωμίδας* Musgr. 1407. Rauchenstein *χἠμῶν τις*. 1408. *ἀγκύλας* for *ἀγκύρας* Musgr. 1418. *ἀδελφήν θ'* for *τ' ἀδελφὴν* Musgr. 1419, 20. Badh. *τοῦ 'ν Αὐλίδι—θεὰν* (see note *C. A.*).

ὑμᾶς δὲ τὰς τῶνδ' ἴστορας βουλευμάτων
γυναῖκας αὖθις, ἡνίκ' ἂν σχολὴν λάβω,
ποινασόμεσθα· νῦν δὲ τὴν προκειμένην
σπουδὴν ἔχοντες οὐ μενοῦμεν ἥσυχοι.

ΑΘΗΝΑ.

ποῖ ποῖ διωγμὸν τόνδε πορθμεύεις, ἄναξ
Θόας; ἄκουσον τῆσδ' Ἀθηναίας λόγους.
παῦσαι διώκων ῥεῦμά τ' ἐξορμῶν στρατοῦ·
πεπρωμένος γὰρ θεσφάτοισι Λοξίου
δεῦρ' ἦλθ' Ὀρέστης, τόν τ' Ἐρινύων χόλον
φεύγων ἀδελφῆς τ' Ἄργος εἰσπέμψων δέμας
ἄγαλμά θ' ἱερὸν εἰς ἐμὴν ἄξων χθόνα
[τῶν νῦν παρόντων πημάτων ἀναψυχάς.]
πρὸς μὲν σ' ὅδ' ἡμῖν μῦθος· ὃν δ' ἀποκτενεῖν
δοκεῖς Ὀρέστην ποντίῳ λαβὼν σάλῳ,
ἤδη Ποσειδῶν χάριν ἐμὴν ἀκύμονα
πόντου τίθησι νῶτα πορθμεύων πλάτῃ.
μαθὼν δ', Ὀρέστα, τὰς ἐμὰς ἐπιστολὰς,
κλύεις γὰρ αὐδὴν καίπερ οὐ παρὼν θεᾶς,
χώρει λαβὼν ἄγαλμα σύγγονόν τε σήν.
ὅταν δ' Ἀθήνας τὰς θεοδμήτους μόλῃς,
χῶρός τις ἔστιν Ἀτθίδος πρὸς ἐσχάτοις
ὅροισι, γείτων δειράδος Καρυστίας,
ἱερὸς, Ἁλάς νιν οὑμὸς ὀνομάζει λεώς·
ἐνταῦθα τεύξας ναὸν ἵδρυσαι βρέτας,
ἐπώνυμον γῆς Ταυρικῆς πόνων τε σῶν,
οὓς ἐξεμόχθεις περιπολῶν καθ' Ἑλλάδα
οἴστροις Ἐρινύων. Ἄρτεμιν δέ νιν βροτοὶ
τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.

1438. πεπρωμένος for -οις Herm. 1436. Tyrrwhitt πορθμεύειν.
1454. τεύξας for τάξας Pierson. 1455. γῆς for τῆς Herm.

νόμον τε θὲς τόνδ'· ὅταν ἑορτάζῃ λεώς,
τῆς σῆς σφαγῆς ἄποιν' ἐπισχέτω ξίφος
δέρῃ πρὸς ἀνδρὸς αἷμά τ' ἐξανιέτω,
ὁσίας ἕκατι θεά θ' ὅπως τιμὰς ἔχῃ.
σὲ δ' ἀμφὶ σεμνὰς, Ἰφιγένεια, κλίμακας
Βραυρωνίας δεῖ τῇδε κληδουχεῖν θεᾷ.
οὗ καὶ τεθάψει κατθανοῦσα, καὶ πέπλων
ἄγαλμά σοι θήσουσιν εὐπήνους ὑφὰς,
ἃς ἂν γυναῖκες ἐν τόκοις ψυχορραγεῖς
λείπωσ' ἐν οἴκοις. τάσδε δ' ἐκπέμπειν χθονὸς
Ἑλληνίδας γυναῖκας ἐξεφίεμαι

* * * * * *

γνώμης δικαίας οὕνεκ', ἐξέσωσα δὲ
καὶ πρίν σ' Ἀρείοις ἐν πάγοις ψήφους ἴσας
κρίνασ', Ὀρέστα· καὶ νόμισμ' ἔσται τόδε,
νικᾶν ἰσήρεις ὅστις ἂν ψήφους λάβῃ.
ἀλλ' ἐκκομίζου σὴν κασιγνήτην χθονὸς,
Ἀγαμέμνονος παῖ, καὶ σὺ μὴ θυμοῦ, Θόας.
ΘΟ. *ἄνασσ' Ἀθάνα, τοῖσι τῶν θεῶν λόγοις*
ὅστις κλύων ἄπιστος, οὐκ ὀρθῶς φρονεῖ.
ἐγὼ δ' Ὀρέστῃ τ', εἰ φέρων βρέτας θεᾶς
βέβηκ', ἀδελφῇ τ' οὐχὶ θυμοῦμαι· τί γὰρ
πρὸς τοὺς σθένοντας θεοὺς ἁμιλλᾶσθαι καλόν;
ἴτωσαν εἰς σὴν σὺν θεᾶς ἀγάλματι
γαῖαν, καθιδρύσαιντό τ' εὐτυχῶς βρέτας.
πέμψω δὲ καὶ τάσδ' Ἑλλάδ' εἰς εὐδαίμονα

1459. *θὲς* for *θέσθε* Porson. 1461. *ἐξανιέτω* for *ἐξανυέτω* Musgr. 1462. *θεά θ'* for *θεᾶς* Markl. 1464. *τῇδε θεᾷ* for *τῆσδε θεᾶς* Markl. 1470, 1. *ἐξέσωσα δὲ καὶ πρίν σ'* for *ἐκσώσασα δὲ καὶ πρίν γ'* Schol. on Ar. *Ranae* 685. 1472. *ἔσται τόδε* for *εἰς ταὐτό γε* Markl. (Köchly *νόμιμον ἔστω*). 1474. *κασιγνήτην* for *-ον* Elmsl. 1481. Elmsl. *εἰς σὴν ἰόντων*.

γυναῖκας, ὥσπερ σὸν κέλευσμ' ἐφίεται.
παύσω δὲ λόγχην ἣν ἐπαίρομαι ξένοις
νεῶν τ' ἐρετμά, σοὶ τάδ' ὡς δοκεῖ, θεά.
ΑΘ. αἰνῶ· τὸ γὰρ χρεὼν σοῦ τε καὶ θεῶν κρατεῖ.
ἴτ' ὦ πνοαί, ναυσθλοῦσθε τὸν Ἀγαμέμνονος
παῖδ' εἰς Ἀθήνας· συμπορεύσομαι δ' ἐγώ,
σῴζουσ' ἀδελφῆς τῆς ἐμῆς σεμνὸν βρέτας.
ΧΟ. ἴτ' ἐπ' εὐτυχίᾳ τῆς σωζομένης
μοίρας εὐδαίμονες ὄντες.
ἀλλ' ὦ σεμνὴ παρά τ' ἀθανάτοις
καὶ παρὰ θνητοῖς, Παλλὰς Ἀθάνα,
δράσομεν οὕτως ὡς σὺ κελεύεις.
μάλα γὰρ τερπνὴν κἀνέλπιστον
φήμην ἀκοαῖσι δέδεγμαι.

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχοις
καὶ μὴ λήγοις στεφανοῦσα.

1487. Dindorf χρῆν for χρεών. 1492. εὐδαίμονες for -os Ald.
1496. τερπνὴν for τερπνὸν L. Dindorf.

NOTES.

In the first part of this Prologue (as far as l. 66) Iphigenia relates her past history and the circumstances which brought her into her present position. The second part (ll. 67–122) is occupied with the dialogue between Pylades and Orestes; the whole forming the 'Prologue' proper, which Aristotle, *Poet.* 12. 25, has defined as 'all that part of a tragedy preceding the first entrance of the Chorus.'

Scene. The temple of Artemis, standing on a height, with pillars in front and steps leading up to the entrance. In the foreground an altar, stained with the blood of victims. On the right, buildings adjoining the temple, occupied by the priestess and her attendants, with road leading to the town and palace of Thoas; on the left another road leading to the sea-coast. *Time*, early morning.

Enter IPHIGENIA from the precincts of the temple, attired as a priestess.

Ll. 1–66, IPHIGENIA. '*Of Tantalus' race am I, daughter of Agamemnon, Atreus' son. Iphigenia is my name; whom, when the Grecian host were held wind-bound at Aulis on their way to Troy, my father sought to slay in sacrifice to the goddess of light—so Calchas interpreted his vow. But at the fatal moment Artemis herself rescued me from death, and conveying me to this Taurian land (where fleet-foot Thoas reigns) she made me the priestess of her temple. And here, obedient to her will and the custom of the land, I sacrifice each Greek whom chance brings to these shores. Last night I had a dream of direful import. Orestes, my brother, the pillar of our house, is surely dead. I will offer libations to his shade. But where are my attendants? I will go and seek them within.*'

ll. 1–5. Aristophanes, in the *Acharnians*, l. 47, etc., parodies this and similar passages in the Prologues of Euripides, in which the speaker traces his or her descent from a remote ancestry. Here however the genealogy has a special significance, inasmuch as Tantalus, the progenitor of the race, was the original cause of the family disasters, culminating in the person of Orestes, by whom the ancestral curse was finally removed.

l. 2. **κόρην**, Hippodamia, cp. l. 825, where another form of the legend is given. It is better to take **ἵπποις** with *μολὼν* than as the instru-

mental dative after γαμεῖ. The horses were a present from Poseidon. Cp. Pindar, *Olymp.* 1. 86.

l. 5. **τῆς Τυνδαρείας θυγατρὸς**, Clytaemnestra. Cp. *Orest.* 20, etc.

l. 6. **ἀμφὶ δίναις.** For the local dative with ἀμφὶ in tragedy cp. *Phoen.* 1516 ἀμφὶ κλάδοις, *Hel.* 1008 ἀμφὶ τύμβῳ, Soph. *Aias* 559 ἀμφί σοι. The accusative is more usual. Of the ebb and flow in the Euripus strait Livy, 28. 6, says—'Fretum ipsum Euripi non septiens die, sicut fama fert, temporibus statis reciprocat; sed temere in modum venti nunc huc nunc illuc verso mari, velut monte praecipiti devolutus torrens rapitur. Ita nec nocte nec die quies navibus datur.' The theory Euripides here advances of these eddies being caused by the wind may have been derived from his master Anaxagoras; just as in the *Helena*, l. 3, he adopts the same philosopher's account of the cause of the Nile inundations; (see note there.) Perhaps Paley is right in ascribing the phenomena of the Euripus to some 'obscure tidal influences, not fully known.'

l. 8. **ὡς δοκεῖ**, 'as is the current opinion.' Others take it personally, sc. πατὴρ, either as the 'graphic' present, = 'as he thought,' or 'as he (still) thinks.' But Iphigenia did not even know of her father's existence at this time (l. 548, etc.).

l. 9. **κλειναῖς**, not otherwise specially 'famous,' save as the place of assembly for the Grecian host. The town of Aulis stood upon a small promontory, with bay on each side, looking north and south respectively.

l. 10. **χιλίων** is any large number; cp. *Androm.* 106 χιλιόναυς Ἑλλάδος ὠκὺς Ἄρης, also l. 141 of this play, and Virgil's 'mille carinae' *Aen.* 2. 198.

l. 12. **καλλίνικον στεφανὸν**, etc. = τὸν καλὸν στεφανὸν νίκης Ἰλίου, the latter genitive being objective, = 'the fair crown of victory over Troy.'

l. 13. **Ἀχαιοὺς**, the subject of λαβεῖν. Besides gaining his own object, Agamemnon wished his Achaeans to win renown.

l. 14. **μετελθεῖν**, 'to pursue,' i. e. 'avenge,' the violation of Helen's nuptials by Paris.

l. 15. **δεινῇ ἀπλοίᾳ**, dat. of circumstance, 'amid dire stress of weather, when he could get no (favouring) breeze.' If the MS. reading **ἀπλοίας** be retained, it is best taken as the causal genitive after ἔμπυρα, 'divinations on account of adverse gales.' Schaefer makes it a gen. of time, like Homer's νηνεμίης etc., but this is rather awkward when an epithet (δεινῆς) is added. Cp. *Iph. Aul.* 88 ἥμεσθ' ἀπλοίᾳ χρώμενοι, Aesch. *Agam.* 181 ἀπλοίᾳ κεναγγεῖ, in reference to the same incident; also Ovid *Met.* 12. 8—

> 'Nec dilata foret vindicta, nisi aequora saevi
> Invia fecissent venti Boeotaque tellus
> Aulide piscosa puppes tenuisset ituras.'

[For other proposed readings of this line see Critical Appendix.]

l. 16. **ἔμπυρα**, 'divination by fire' from burnt-offerings (*ignispicia*); called *πευστήρια*, i. e. sacrifice for discovery, in *Elect.* 835. A clear, steady, upright flame was taken as a good omen. Cp. Soph. *Antig.* 1005, etc. In Aesch. *Prom. V.* 504 Prometheus describes the various kinds of divination, and amongst them *φλογωπὰ σήματα*.

l. 17. **ἀνάσσων στρατηγίας** = *tenens exercitus imperium*. Cp. Hom. *Il.* 20. 180 *ἀνάξειν . . . τίμης τῆς Πριάμου*.

l. 18. **οὐ μή**. For what appears to be on the whole the most satisfactory account of this construction see note on *Helena* 292.

ἀφορμίσῃ (middle) = '*get* your ships unmoored,' i. e. under way. No alteration is needed; but the verb *ἀφορμίζειν* does not occur elsewhere.

l. 21. **εὔξω**. The original story in the *Cypria*, repeated by Sophocles, *Elect.* 566, etc., was that Agamemnon had incurred the wrath of Artemis by slaying a sacred deer; nothing is said about any vow on his part. Cicero, *De Off.* 3. 25, follows Euripides' account—'Agamemnon, quum devovisset Dianae quod in suo regno pulcherrimum natum esset illo anno, immolavit Iphigeniam, qua nihil erat eo quidem anno natum pulchrius.'

φωσφόρῳ θεᾷ. Cp. Callim. *Hymn. ad Dianam* 204 *ἄνασσ' εὐῶπι φαεσφόρε*. Artemis, as the goddess of light, had common attributes with Diana, Lucina, etc.; hence she was afterwards identified with the moon-goddess Selene. In a house at Pompeii is a fresco representing the sacrifice of Iphigenia, with a golden statue of Artemis holding a lighted torch in each hand (Dyer's *Pompeii*, p. 380). But the Tauric Artemis was really a distinct deity. See Introduction, p. xvi.

l. 23. **τίκτει**, the 'graphic' present, emphasising the moment of the event. Cp. *Bacch.* 2 *ὃν τίκτει ποθ' ἡ Κάδμου κόρη*. Or possibly the present denoting continuance of effect, = 'is the mother of.' Cp. *δίδωσι* *Hel.* 568, where see note.

τὸ καλλιστεῖον, 'the award of beauty.' The clause is parenthetic, **ἀναφέρων** referring to Calchas.

l. 25. **ἐπί**, 'with a view to,' i. e. 'under colour of.' Cp. *Iph. A.* 100 *πέμπειν 'Αχιλλεῖ θυγατέρ' ὡς γαμουμένην*.

l. 27. **μεταρσία**, 'held aloft,' according to custom, over the altar. The scene is vividly described in Aesch. *Agam.* 223 *φράσεν δ' ἀόζοις πατὴρ μετ' εὐχὰν, δίκαν χιμαίρας ὕπερθε βωμοῦ . . . λαβεῖν ἀέρδην*.

ἐκαινόμην, (imperf.) 'was on the point of being slain.' Cp. *ὤκαιρ' ἀπώλλυτο Hel.* 1081 note.

ll. 28, 29. Cp. Ov. *Met.* 12. 32, etc.—

> 'Victa dea est, nubemque oculis subjecit, et inter
> Officium turbamque sacri vocesque precantum
> Supposita fertur mutasse Mycenida cerva.'

Also *Epist. ex Ponto* 3. 2. 45—

'Quam levibus ventis sub nube per aethera vectam
Creditur his Phoebe deposuisse locis.'

l. 31. **γῆς**, after ἀνάσσει, with βαρβάροισι as the *dat. commodi*, like ναύταις μεδέουσα θαλάσσης *Orest.* 1690. [Others take οὗ γῆς together, 'in which part of the world,' but this is an unnecessary expansion of οὗ, nor does ἀνάσσειν govern a dative in Euripides, as it often does in Homer.]

l. 32. **Θόας**, etc. The attempt to trace the name of a barbarian king to a Greek source is of course absurd. But the tragic poets were fond of these fancied etymologies, often involving a play upon words. Cp. the explanation given of Θεονόη *Hel.* 13, Πενθεὺς *Bacch.* 504, the reference by Ajax (Αἴας) of his own name to αἰαῖ Soph. *Aias* 431, and the omen drawn from Helen's name in ἑλέναυς, ἑλέπτολις Aesch. *Agam.* 682. Aristophanes in the *Lemnians* (Fragment) has the line Θόας, βραδύτατος ὢν ἐν ἀνθρώποις δραμεῖν, which is evidently meant in ridicule of the present passage.

τιθεὶς πόδα, = βαδίζων, ὠκὺν being predicative, 'plying his feet with a speed equal to that of wings.'

l. 35. **ὅθεν**, *quapropter*, i. e. in virtue of my office.

τοῖσιν = *quibus*. The use of ὁ, ἡ, τό as a relative in tragedy is confined to the *oblique* cases.

l. 37. **τὰ δ' ἄλλα σιγῶ**. Cp. Aesch. *Agam.* 36, where the same formula occurs. This line is a parenthesis, ἄλλα referring to the details of the sacrifice, some of which Iphigenia does relate afterwards, ll. 624, etc. But here she approaches the subject with a timid reserve, showing her dislike to the office she holds. This reluctance is gradually developed; see especially ll. 380, etc. The mere *name* of the festival, 'Tauropolia' (or the mere *word* ἑορτή), gave no hint of its horrid nature.

l. 38. The sentence is taken up after the break, **γὰρ** marking the resumption of the narrative, = 'namely' or 'you must know.' [Otherwise, with a comma after φοβουμένη, γὰρ may have its usual sense, connecting with σιγῶ, i. e. 'I dare not describe the details, *for* (the fact is that) I sacrifice *men*,' etc. In that case there is a real 'anacoluthon,' the sentence having no principal verb.]

l. 39. Herodotus in his account of the Tauri, 4. 103, says θύουσι . . . τοὺς ἂν λάβωσι Ἑλλήνων. Whether they sacrificed Greeks alone, or in preference to other strangers, does not appear. In this play advantage is taken of the fact to represent these sacrifices as a retaliation on the part of Iphigenia for her treatment by her own countrymen at Aulis. Cp. l. 338, and Iphigenia's feigned expression of antipathy in l. 1187.

l. 40. **κατάρχομαι** (also l. 56), a technical term. The victim was first

sprinkled with holy water (χέρνιβες ll. 58, 622), a lock of hair being cut from its forehead and thrown into the fire. Cp. *Elect.* 811, Virg. *Aen.* 6. 244 'frontique invergit vina sacerdos, Et summas carpens media inter cornua setas Ignibus imponit sacris,' where wine is used instead of water. Cp. also Hom. *Od.* 3. 45 χέρνιβά τ' οὐλοχύτας τε κατήρχετο..., κεφαλῆς τρίχας ἐν πυρὶ βάλλων.

l. 43. **πρὸς αἰθέρα.** It was an ancient custom to tell aloud evil dreams, facing the morning light, in order to avert any ill consequences; the sun being supposed to have the power of neutralising the influences of night. Thus in Soph. *Elect.* 425 Clytaemnestra ἡλίῳ δείκνυσι τοὔναρ.

εἰ δή, 'if indeed,' as is commonly believed.

l. 45. **παρθένοισι,** the 'maidens' who formed her *suite.*

l. 46. **νῶτα,** etc., sc. ἔδοξε, from ἔδοξα above. The construction changes backwards and forwards between the 1st and 3rd persons.

l. 48. **ἐρείψιμον,** proleptic, 'was dashed in ruins.' Paley inclines to construe it literally, 'all that could be overthrown (was so).'

l. 50. **στῦλος.** Cp. Aesch. *Ag.* 870 ὑψηλῆς στέγης στῦλον ποδήρη, referring to the main pillar that supported the roof in primitive houses.

l. 51. **ἐκ δ' ἐπικράνων,** etc., 'from its capital it let down,' etc. Lat. *promittere.* The inf. **καθεῖναι** depends on ἔδοξε: see on l. 46.

l. 54. **τιμῶσα,** 'respecting.' Cp. *Troad.* 1210 νόμους τιμῶσιν, also Lat. *colere.* Mr. England aptly cites Shakspere's 'custom more *honoured* in the breach than in the observance.'

ὑδραίνειν, sc. ἔδοξα (see l. 46 n.). For the ceremony cp. l. 40 n.

l. 55. **συμβάλλω** = *con-jicio,* here 'interpret.' Cp. *Med.* 675 συμβαλεῖν ἔπη.

l. 60. For imperf. **ὠλλύμην** see l. 27 n.

l. 61. **οὖν,** i.e. in consequence of the dream, which imported the death of Orestes; hence she must offer libations to his shade. Cp. κρατῆρα τῶν φθιμένων l. 160, also note on l. 166. So in Aesch. *Choeph.* 13 the women are sent to offer χόας... νερτέροις μειλίγματα at the tomb of Agamemnon, in consequence of Clytaemnestra's dream about him.

l. 65. **εἶμ' εἴσω δόμων.** Iphigenia now states her intention of going inside the temple precincts to fetch her maidens out of the apartments where she and they dwelt in common. Hermann observes that ἀνακτόρων is the gen. after δόμων, i.e. 'the buildings adjoining the temple.'

Exit IPHIGENIA. Enter PYLADES and ORESTES from the sea-coast.

ll. 67–122. ORESTES. *'Look out, Pylades, lest anyone come this way. Is this, think you, the temple we seek?'* PYLADES. *'I think so; the altar is blood-stained, with victims' heads hung around,'* OR. *'Keep*

on the watch.—Hither have I come, O Phoebus, trusting thy oracles, ever since the Furies of my mother, slain by my hand, have chased me an exile throughout the world. But thou badest me come to this Taurian land, and take hence thy sister's image and bear it to the Attic shore; thus (saidst thou) I might find respite from my toils. (To Pylades.) *What shall we do? how make our entrance, by force, or stealth? Or must we flee back again to our ship?'* PYL. '*Nay, that were most cowardly. Let us rather wait till nightfall, and then gain entrance to the temple unobserved. Can we now turn back, when so near the goal?'* OR. '*Rightly said! The god's behest must be obeyed; let us only be bold.*'

l. 67. **φυλάσσου,** *tibi cave,* implying danger from the barbarous inhabitants of the country.

μή τις, sc. ἐστὶ, 'whether there be not,' etc.

l. 71. **σοὶ** after χρεὼν, 'you must think so too,' not, as some take it, σοι συνδοκεῖν (ἐμέ). For χρὴ with dat. cp. *Ion* 1316 τοῖσι δ' ἐνδίκοις ἐχρῆν, *Med.* 886 ᾗ χρῆν μετεῖναι.

l. 72. **καταστάζει.** Cp. *Hel.* 984 τύμβου 'πι νώτοις τοῦδ', ἵν' αἵματος ῥοαὶ τάφου καταστάζωσι. The altar stood in front of the entrance; cp. Ov. *Trist.* 4. 4. 73 'Triviae ducuntur ad aras, Quae stabat geminas ante cruenta fores.' For **Ἕλλην** as adj. cp. Ἕλληνος ἐκ γῆς l. 341, and see note there.

l. 74. **σκῦλα,** 'spoils,' lit. 'strippings' (σκύλλω). It is doubtful whether armour or heads of victims are here meant. Herodotus, 4. 103, says τὴν κεφαλὴν ἀνασταυροῦσι, but it is possible, as Schöne thinks, that Euripides is alluding to the Greek custom of suspending the spoils of conquered enemies on temple walls.

l. 75. **ἀκροθίνια,** 'trophies,' properly 'first-fruits;' hence the choicest offerings from the spoil taken in war or the chase.

l. 76. After this repeated injunction (l. 67) to be cautious, Orestes makes a pause, then invokes Phoebus; Pylades continuing his explorations till he is accosted at l. 94.

ἐγκυκλοῦντα, probably from ἐγκυκλέω (not -όω), the latter meaning to 'surround.' But there is some doubt whether the distinction is always observed.

l. 77. **ποῖ,** 'wherefore,' 'to what end,' like *quorsum* = *cur*.

αὖ with χρήσας. This was the third occasion; the first was when the oracle directed Orestes to slay his mother (l. 977, Aesch. *Eum.* 193, 564), the second when he was told to go to Athens and take his trial (l. 943).

l. 79. **διαδοχαῖς,** 'relays,' i.e. successive pursuits. Paley cites Aesch. *Ag.* 304 ἄλλος παρ' ἄλλου διαδοχαῖς πληρούμενοι. Cp. also Xen. *Anab.* 1. 5. 2 διαδεχόμενοι τοῖς ἵπποις.

l. 81. **καμπίμους**, a metaphor from the race-course. See note on l. 815.

l. 82. **τροχηλάτου**, 'whirling' round and round like a wheel, a descriptive epithet of madness. Cp. *Orest.* 36 *τὸ μητρὸς αἷμά νιν τροχηλατεῖ μανίαισιν.* There is a similar metaphor in *Psalm* 83. 13 'make them like unto a *wheel*,' (if the English version be literally right.)

l. 87. **ἐνθάδε**, with *πεσεῖν*. It was a general report (*φασὶν*), in Greece as well as among the Tauri; hence Markland's alteration *οὐνθάδε* is unnecessary.

l. 88. Cp. *διοπετὲς ἄγαλμα* l. 977, *τοῦ Διοπετοῦς Acts* 19. 35; also the legends of the Palladium and the Roman Ancilia, Ov. *Fast.* 3. 373.

l. 91. **τὸ δ' ἐνθένδε**=*praeterea*, i.e. 'no more was said' about the means of accomplishment.

ll. 96–100. In this much-disputed passage the chief difficulties are (1) the meaning of the phrase *δωμάτων προσαμβάσεις ἐκβαίνειν*, (2) the choice between the MS. reading *μάθοιμεν* and Reiske's correction *λάθοιμεν* in connexion with the context, (3) the allusion in the words *ὧν οὐδὲν ἴσμεν*. (1) With respect to the first, supposing *ἀμφίβληστρα τοίχων* to be the temple walls and not the outer fence (*περίβολος*), we may understand *προσαμβάσεις* either in the general sense of 'means of ascent,' or in the particular sense of 'steps' leading up to the entrance. In the former case *ἐκβαίνειν* will = 'surmount' (*superare*) the task of ascending (by climbing or otherwise), or in other words, *find our way in;* in the latter, which seems preferable, *ἐκβαίνειν* will signify 'pass' (lit. 'get clear of') the steps, like the Latin *evadere*, as in Virg. *Aen.* 4. 685 'gradus *evaserat* altos.' (2) It is hard to get any satisfactory sense out of *μάθοιμεν*, even by so altering or rearranging the passage (see Crit. Appendix) as to connect *μάθοιμεν* with *ὧν οὐδὲν ἴσμεν*. The meaning then would be, 'how could we learn matters of which we (now) know nothing?'—but in their present position they could not possibly tell what they might or might not 'learn,' if they once got inside the temple. The difficulty was to do this *unobserved*, and any attempt to scale the walls or mount the steps would ensure detection; hence we may adopt the reading *λάθοιμεν* without much hesitation. (3) Leaving l. 99 as it stands, and retaining the MS. reading *ὧν οὐδὲν ἴσμεν* (see Appendix), we must refer the relative *ὧν* either to *κλῇθρα* or *μοχλοῖς*, preferably to the former, since *μοχλοῖς* seems best translated by 'levers' (see note on l. 99). The passage then may be rendered thus:—'How then could we escape detection? Or (shall we manage it) by forcing the bolts with levers, when we know nothing about them?' i. e. how they are fastened. There were in fact two conceivable modes of entrance, by scaling the walls or breaking in, and to each there was an

objection that seemed insurmountable; the former is stated in the words πῶς λάθοιμεν ἄν; the latter in ὧν οὐδὲν ἴσμεν. A finite verb is easily supplied from the context with λύσαντες, the construction being, as it stands, far less prosaic than the direct λύσομεν would have been.

l. 96. τοίχων, the defining gen. = 'enclosing walls.' Cp. τειχέων περιπτυχαὶ *Phoen.* 1357; also 'strata viarum' Virg. *Aen.* I. 422.

l. 99. κλῇθρα μοχλοῖς λύσαντες would regularly mean 'undoing the fastenings by (drawing back) the bolts,' as in Aesch. *Choeph.* 864 πύλας μοχλοῖς χαλᾶτε, but there and elsewhere the opening is done from inside. Also the context here seems to indicate forcible or felonious entrance; therefore it is better to translate μοχλοῖς 'levers' or 'crowbars,' which could be worked from the outside.

l. 105. κακιστέον. This verb elsewhere in Euripides means 'play the coward' (*Ion* 984, *Med.* 1246), but always in the middle or passive. The active occurs in *Iph. Aul.* 1426 'make me a coward,' where the reading is more than doubtful. Here therefore it may mean 'we must not be cowards,' with χρησμὸν as the acc. of respect. But it is possible to take κακιστέον (active) in its usual *prose* sense of 'revile' or 'reproach,' not merely by showing distrust of the oracle, but in direct reference to the disrespectful language Orestes had used towards Phoebus, ll. 77, etc.

l. 109. βασιλεῦσιν = 'the authorities,' the plural expressing dignity. Cp. κρατούντων l. 1301, δεσποταῖς *Med.* 823, and see *Alc.* 132 note.

l. 110. νυκτὸς ὄμμα λυγαίας = 'darkness of night.' Cp. Aesch. *Pers.* 430 κελαινῆς νυκτὸς ὄμμα, also *Phoen.* 543 νυκτὸς ἀφεγγὲς βλέφαρον. The metaphor, as applied to night, is merely suggested by the opposite expression 'eye of day.' Wecklein quotes from Lenau's address to Night, 'du dunkles *Auge*.'

l. 111. τοί, *sane*, 'we must *e'en* venture.'

l. 113. ὅρα δέ γ' εἴσω, etc. The γε has its proper force here, = '*just* look,' otherwise Blomfield's emendation γεῖσα, 'eaves,' is a tempting one.

τριγλύφων is best taken after εἴσω, though some join it with κενὸν, 'space between the triglyphs.' Hermann takes it with καθεῖναι, 'corpori ex triglyphis demittendo.' The 'triglyphs' were grooved tablets (originally the projecting ends of beams in primitive temples) with spaces between.

ὅποι (also l. 119) = ἐκεῖσε ὅπου, after a verb implying motion. Cp. *Hel.* 1607. 'Look (there) where between the triglyphs there is space to let oneself down.'

ll. 116, 117. The sense is 'we will not, now that we have come so far, turn back from the goal;' or, 'we have not come so far *only* to turn back.' The οὐ negatives ἤλθομεν only by contrast with the clause

ἐκ τερμάτων, etc. This is marked by μὲν . . . δέ. Cp. the commonly cited instance in Dem. *de Corona* 281 αἰσχρὸν, εἰ ἐγὼ μὲν τοὺς πόνους, ὑμεῖς δὲ μηδὲ τοὺς λόγους αὐτῶν ἀνέξεσθε, where the αἰσχρὸν refers to the first clause εἰ ἐγὼ, etc. only by contrast to the second.

The ᾱ in ἀροῦμεν is due to contraction from ἀερῶ, the fut. from lengthened pres. ἀείρω.

l. 118. ἀλλὰ . . . γάρ. Here both clauses are complete (ἀλλὰ πειστέον, εὖ γὰρ εἶπας). For various forms of this expression see note on *Alc.* 422.

l. 119. ὅποι. See above on l. 113. Here κρύψαντε implies motion.

l. 120. τὸ τοῦ θεοῦ nearly = θεὸς, a common periphrasis, like τὸ τῆς τύχης, etc., 'the god will not be the cause of his prediction failing,' i.e. 'will not allow it to fail.' But we must do our part too and 'be bold' (τολμητέον).

Exeunt ORESTES and PYLADES.

ll. 123–235. This passage is a lament (*commos*) in alternate lyric strains between Iphigenia and the Chorus; similar in structure to that in the *Helena* 164–251. It is not antistrophic throughout, though a few lines appear to be so, e.g. 137–142, 170–177. The first three lines are an exhortation to silence; next comes a prayer to Artemis, sung as a 'processional' (προσόδιον); lastly, the Chorus address Iphigenia. The metre is a system of 'spondaeo-anapaestics,' so called by Hermann from the prevalence of the spondee instead of the anapaest or dactyl; which produces a grave and solemn effect. The other principal features are frequent absence of the caesura and succession of 'catalectic' lines, i. e. lines with a supernumerary final syllable. Also each line is complete in itself, not forming part of a continuous system, as in regular anapaestics.

CHORUS. '*Keep silence, all! Hither, great Artemis, am I come from Hellas' land afar, attendant on thy shrine. Why hast thou summoned me now, daughter of Agamemnon high renowned?*' IPH. '*Woe is me! I mourn a brother's death. Orestes, the stay of our house, is gone. Begin we the solemn rites for the dead. Take, Orestes, these poor offerings of mine, though thy tomb be far away, in the land where I too am mourned as slain.*' CHO. '*Responsive to thy woes, lady, I utter my lament, even the dirge that Hades loves. Quenched is the light of thy house, gone the sovereignty of Argos. Woe follows upon woe, murder upon murder, since the first fatal strife about the golden lamb; and now the avenging Fury toward thee is fast advancing.*' IPH. '*Ill-fated from my birth, to misery hath my mother borne me; sacrificed at last in Aulis by a father's hand, the ill-starred bride of Thetis' son. And now I dwell in this strange land, friendless and forlorn, where, instead of the festal strains of home, the shriek of human victims is ever in my*

ears. Last woe of all, my brother Orestes is gone, whom I left an infant in our house, heir to the throne of Argos.'

l. 123. **εὐφαμεῖτε**, the usual formula enjoining silence before the prayer. So Ion bids the temple ministers at Delphi *στόμα τ' εὔφημον φρουρεῖτ' ἀγαθὸν Ion* 98. Cp. 'favete linguis' Hor. *Od.* 3. 1. 2.

l. 124. **δισσὰς συγχωρούσας πέτρας**, the Symplegades, *Med.* 2, also called *πλαγκταὶ* and *συνδρομάδες*. They were islands at the entrance of the Euxine from the Bosporus, said to have been moveable and to dash against each other (*συμπλήσσειν*), but to have become fixed after the passage of the Argo between them, Apoll. *Argonautica* 4. 86, etc. According to Strabo there were two islands, or groups of islands, one on each side of the strait; but it appears from other accounts that they are really points of land, joined to the mainland by an isthmus, which is inundated in stormy weather. M. de Tournefort, in his *Voyage du Levant*, 1717, thus describes the isles on the European side: 'Ces isles ne sont proprement qu'une isle hérissée, dont les pointes paroissent autant de petits écueils séparés lorsque la mer est fort agitée. . . . Les anciens géographes s'étoient imaginés qu'il y avoit plusieurs écueils, lesquels non seulement flottoient sur l'eau, mais *se promenoient le long des côtes et se heurtoient les uns contre les autres.* Tout cela étoit fondé sur ce qu'on voyoit paroître ou disparoître leurs pointes, suivant que la mer les couvroit dans la tempeste, ou les laissoit voir dans la calme.'

The Taurians are here said to 'inhabit the clashing rocks,' because these lay on the direct road to the Tauric Chersonese; hence in l. 241 the land itself is called *γῆν Συμπληγάδα*.

l. 127. **Δίκτυννα**, called *τὰν πολύθηρον Hippol.* 146. Her original name was Britomartis, a Cretan nymph, daughter of Zeus and Carme, who, fleeing from the advances of Minos, leapt from the Dictaean mount into the sea, where she was caught in some fishermen's nets (*δίκτυα*) and was rescued by her protectress Artemis. Afterwards she became identified with Artemis herself (cp. Ar. *Ranae* 1358 *Δίκτυννα παῖς, Ἄρτεμις καλά*), as goddess of the chase. The other sense of *δίκτυα*, meaning 'hunting nets,' doubtless contributed to this confusion, and the whole story of the nets, and of the leap from Mt. Dicte, may have arisen from a fancied resemblance in her name to *δίκτυον*. The legend is related at length in Callimachus, *Hymn to Artemis* 189, etc.: *Γορτυνίδα νύμφην, | ἐλλοφόνον Βριτόμαρτιν . . . . ὅθεν μετέπειτα Κύδωνες | νύμφην μὲν Δίκτυνναν, ὄρος δ' ὅθεν ἥλατο νύμφη | Δικταῖον καλέουσιν.*

l. 128. **εὐστύλων ναῶν**. Cp. Ov. *Epist. ex Ponto* 2. 49—

> 'Templa manent hodie vastis innixa columnis,
> Perque quater denos itur ad illa gradus.'

The 'gilded cornices,' etc. are perhaps borrowed by Euripides from

later Greek temples. Cp. *Ion* 156 (of the Delphian temple) *αὐδῶ μὴ χρίμπτειν θριγκοῖς μηδ' εἰς χρυσήρεις οἴκους.*

l. 130. **πόδα πέμπω** = *βαίνω*. It does not follow from the use of the word *παρθένιον* by the Coryphaeus that *all* the Chorus were maidens, though this is probable. L. 1071, where some of them are said to have children, is almost certainly spurious. The present line, according to Paley, contains two 'resolved' feet (*παρ | θένιόν ὁ | σιόν ὅσῐ | ας*), the ⏑⏑⏑⏑ being equivalent to a spondee. Cp. ll. 197, 232.

l. 131. **κληδοῦχον**, i. e. priestess or 'warder' of the temple, called *πυλωρὸς* l. 1151. Cp. Aesch. *Suppl.* 281 *κληδοῦχον Ἥρας δωμάτων.*

l. 132. **εὐίππου** refers especially to Argolis, called *Ἄργος ἱππόβοτον* in Homer, also to Attica (*εὐίππου χώρας* Soph. *Oed. Col.* 668).

l. 134. **χόρτων εὐδένδρων**, 'pastures set with fair trees,' the gen. of quality with **Εὐρώταν**. Cp. *Med.* 846 *ἱερῶν ποταμῶν πόλις*. Of the vale of Eurotas, Wordsworth, in his *Pictorial Greece*, thus speaks: 'Its low grounds . . . exhibit a beautiful luxuriance of shrubs and fruit-trees. Here are figs and oranges, pomegranates and myrtles. The acclivities are clad with olives. . . . These olive plantations are succeeded by forests of firs.' Contrast with this the barren and treeless condition of the Scythian plains, which Herodotus (4. 61) describes as *γῆ αἰνῶς ἄξυλος*. Cp. Ov. *Trist.* 4. 12. 16 'nam procul a Geticis finibus arbor abest.' Here the Eurotas and **Ἑλλὰς εὔιππος** together represent Attica and the Peloponnesus (see on l. 131).

l. 137. **ἔμολον**, said in answer to Iphigenia's summons at l. 65.

l. 138. **ἄγαγες, ἄγαγες.** Cp. ll. 401, 864, *Hel.* 195, 207, 214. These verbal repetitions were a favourite device with Euripides, ridiculed by Aristophanes, *Ran.* 1352.

ll. 140–142. **κώπᾳ**, etc., i.e. 'the fleet of the Atridae with its numerous (l. 10 n.) armed host.' Cp. Aesch. *Agam.* 45 *στόλον Ἀργείων χιλιοναύταν.* According to the text both epithets in l. 141 qualify **κώπᾳ**, which = 'fleet.'

l. 144. In **δυσθρηνήτοις** the **δυσ-** is intensive (= 'wailings of great woe'), not like *δυσδαίμων δαίμων* l. 203, where the *δυσ-* qualifies or limits the *δαίμων*: still less does it make an *oxymoron*, contradicting the sense of the noun, like *χάριν ἄχαριν* l. 566, *βίος ἀβίωτος*, etc.

l. 145. **ἔγκειμαι**, Lat. *incumbo*, 'apply myself to,' i. e. 'occupy myself in.' Cp. *Androm.* 91 *ἐγκείμεσθ' ἀεὶ θρήνοισι καὶ γόοισι.*

οὐκ εὐμούσου, 'museless,' i.e. such as the Muses love not.

l. 146. **μολπαῖσι**, etc. This and *ἐλέγοις* are best taken in apposition with *θρήνοις*, or possibly as instrumental datives after *κατακλαιομένα*. [The text reading is uncertain. See Critical Appendix.]

ἀλύροις = 'mournful,' because the lyre was used at feasts. Cp. *Hel.* 105 n.

l. 147. **κηδείοις**, according to Heath 'funereal.' Pflugk's rendering, *domesticis*, is better, in allusion to the supposed death of Orestes.

l. 150. **ζωᾶς**, after *κατακλαιομένα*, 'for his life's sake,' i. e. on account of his death.

l. 152. **τᾶς ἐξῆλθ' ὄρφνα**, 'whose darkness has (just) departed,' cp. l. 42.

l. 154. Cp. *Med.* 139 *οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἤδη*. As the lines in this *commos* are not continuous in point of metre (see ll. 123, etc., n.) the trochee *γέννᾰ* is allowed; more especially at the end of a period. Cp. *ναίοντες* l. 125. [In *Hec.* 160, where *ποία γέννᾰ* occurs, Porson was probably right in reading *γενεά*.]

l. 159. The antecedent of **ᾧ** is of course *κασίγνητον*.

l. 160. **τὸν φθιμένων**, = *qui debetur mortuis;* cp. l. 61.

l. 161. For phrases like **ὑδραίνειν πηγὰς**, etc., 'to offer by pouring out,' cp. Soph. *Aias* 376 *αἷμ' ἔδευσα*: also Pind. *Nem.* 10. 141 *τέγγων δάκρυα*, and Livy 5. 16 'aquam . . . per agros rigabis.'

γαίας ἐν νώτοις. Cp. *τύμβου 'πι νώτοις Hel.* 984. The word *νώτοις* is here applied to Earth as the common sepulchre of mankind, in the absence of a real tomb (l. 172).

l. 162. **πηγὰς**, etc., i.e. milk; cp. Soph. *Elect.* 895 *νεορρύτους πηγὰς γάλακτος*. In Aesch. *Pers.* 614, etc., the offerings of the dead are enumerated as—

λευκὸν εὔποτον γάλα
τῆς τ' ἀνθεμούργου στάγμα, παμφαὲς μέλι,
λιβάσιν ὑδρηλαῖς παρθένου πηγῆς μέτα·

to which are added wine (*ἀμπέλου γάνος*) and olive-oil. Cp. Hom. *Od.* 10. 519 *πρῶτα μελικρήτῳ, μετέπειτα δὲ ἡδέϊ οἴνῳ, τὸ τρίτον αὖθ' ὕδατι*.

l. 166. **θελκτήρια**, also called *μειλικτήρια* in Aesch. *Pers.* l. c. The spirits of the departed were propitiated as powers of the underworld, that they might send up blessings to the survivors. Thus in the *Persae* 223 the Chorus bid Atossa offer *χοὰς* to Earth and the Dead, and invoke the shade of Darius *ἐσθλὰ πέμπειν εἰς φάος*.

κεῖται, 'are established,' as an ordinance.

l. 167. **ἔνδος** (said to an attendant), 'give into my hands.' Badham cites *Cyclops* 510, *ἀσκὸν ἔνδος μοι*, as the only other instance of the verb in this exact sense.

l. 171. **θάλος**, 'scion,' as in ll. 208, 232. So *ἔρνος Phoen.* 192.

ὡς perhaps implies a shade of doubt as to the fate of Orestes; but Iphigenia wishes to provide against all contingencies, and feels little hope of his being alive.

l. 172. **οὐ γὰρ**, etc., cp. l. 161 n.

χαίταν, according to usual custom in mourning for the dead. Cp. l. 703. Aesch. *Choeph.* 166 *τομαῖον βόστρυχον τάφῳ*, Soph. *Elect.* 901 *νεώρη βόστρυχον τετμημένον*, offered at Agamemnon's grave.

l. 176. δοκήμασι, 'in current opinion,' since Iphigenia was believed to have been slain in Aulis, cp. l. 785, and see note on l. 8.

l. 179. ἀντιψάλμους, explained by Hesychius as = ἀντιστρόφους, not, however, in the strict sense of 'antistrophic,' but merely 'responsive' to thy lament. Cp. Ar. *Aves* 216 τοῖς σοῖς ἐλέγοις ἀντιψάλλων φόρμιγγα.

l 180. Ἀσιήταν, etc., a lament in the 'Mysian' or other Asiatic mode, accompanied with violent gestures. Cp. *Orest.* 1396 λέγουσιν αἰαῖ Ἀσιάδι φωνᾷ. So in *Phoen.* 1303 the Chorus promise to mourn βοᾷ βαρβάρῳ, although their language is of course purely Greek.

l. 182. τὰν . . . μοῦσαν (sc. ᾀδομέναν) in app. to ὕμνον. The τὰν in l. 184 is a rel. pronoun.

l. 183. νέκυσιν μέλεον, 'a mournful strain for the dead.'

l. 185. The Paean, being a hymn of triumph, was ill suited to the worship of the infernal deities. Hence Aeschylus, *Niobe* (Fragm.), says μόνος θεῶν γὰρ Θάνατος οὐ παιωνίζεται. On the contrary, we find in *Alc.* 424 mention of παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ cp. Aesch. *Sept. c. Theb.* 869 Ἀΐδα τ' ἐχθρὸν παιᾶν' ἐπιμέλπειν.

l. 187. φῶς, cp. l. 849 n.

[l. 188. πατρῴων οἴκων, probably interpolated. See Critical Appendix.]

l. 189. τίνος ἐκ, etc., 'whose, of all the glorious Argive kings, is now the sovereignty?'

ll. 191, 192. μόχθος . . . ᾄσσει, 'one trouble after another comes darting' upon the house. The Chorus, in response (l. 179) to Iphigenia's lament, now proceed to recount the misfortunes that have come upon the family of Tantalus, beginning from the strife between Atreus and Thyestes about the lamb with golden fleece, at which the Sun is said to have turned his course backwards. The same order of events is given in the parallel passage in a chorus of the *Electra*, 720, etc. κρυφίαις γὰρ εὐναῖς, etc., which should be read in connexion with this one.

l. 192. By putting a full stop after ᾄσσει, and transposing the δ' from next line, the allusion in δινευούσαις ἵπποις, etc. to the Sun's chariot is made clear. Cp. ἵππους δινεῖ Aesch. *Sept. c. Theb.* 457. A verb is wanting in the MSS. after ἱερόν, such as μετέβασ' (as in *Elect.* 727), or perhaps μετέβαλ' or some similar word. [A needless difficulty has been caused by some editors taking ἵπποις to refer to the steeds which Pelops drove, either in the chariot-race at Pisa (l. 2) or when he murdered Myrtilus. Nor is Badham's proposal much better, to join this line with the former, understanding ἵπποις, etc. metaphorically of the misfortunes that swept like rushing steeds over the ill-fated house.]

l. 195. ἄλλαις, sc. ὀδύναις, 'one woe after another.' Cp. l. 191.

l. 196. ἀρνός, gen. of cause; the strife about this lamb being the

origin of all the family misfortunes. Cp. l. 812, *Orest.* 810, and see note on ll. 1–5.

l. 197. The spondees in this line are 'resolved' with feet of ⏑ ⏑ ⏑ ⏑. Cp. l. 130 n.

l. 199. **ἔνθεν**, i. e. in consequence of all these things, from the earliest troubles of the house to the present time.

δμαθέντων = *θανόντων*, as in l. 230. Cp. *Alc.* 127 *δμαθέντας γὰρ ἀνίστη*, *Troad.* 175 *καὶ ζῶντες καὶ δμαθέντες*. The curse upon the house of Tantalus has continued through a long line of ancestors to posterity. Goethe, in his *Iphigenie*, Act 1. Sc. 3, represents Zeus as having 'forged a brazen band round the brow' of the Tantalidae, urging them to deeds of savage violence unrestrained—

'Zur Wuth ward ihnen jegliche Begier,
Und grenzenlos drang ihre Wuth umher.'

l. 202. **σπεύδει ἀσπούδαστα**, 'speeds with evil speeding,' i. e. 'disastrously.' This is a real instance of 'oxymoron;' cp. l. 144 n.

In the words **ἐπὶ σοὶ** the poet gives a vague hint, by the mouth of the unconscious Chorus, of the impending sacrifice of Orestes by Iphigenia's hand.

l. 203. The last word of the Chorus (**δαίμων**) gives the key-note to Iphigenia's reply. Her destiny is a hard one, not only in the future (as the Chorus seem to imply by the words *σπεύδει ἐπὶ σοί*), but 'from the first,' even before she was born. For **δυσδαίμων δαίμων** cp. l. 144 n.

l. 204. **τᾶς ματρὸς ζώνας**, in allusion to the custom of loosing the bride's girdle by the husband on the marriage night. Cp. Hom. *Od.* 11. 245 *λῦσε δὲ παρθενίην ζώνην*, *Alc.* 178 *ἔνθα παρθένει' ἔλυσ' ἐγὼ κορεύματ' ἐκ τοῦδ' ἀνδρός*.

νυκτὸς κείνας, i. e. the night in which I was conceived. Cp. *Troad.* 203 *ἔρροι νὺξ αὐτὰ καὶ δαίμων*. So Job (3. 3) curses the day of his birth, 'and the night in which it was said, There is a man child conceived.'

l. 206. **λόχιαι Μοῖραι**, 'the Fates presiding at my birth;' Lat. *Parcae*, Virg. *Ecl.* 4. 47.

l. 207. **συντείνουσιν**, sc. *μοι* = *intendunt*, 'have forced me to undergo,' *tightened*, as it were, the thread of destiny around me. Wecklein is probably right in taking *στερρὰν* predicatively with the verb, lit. 'tightened to hardness the lot of my childhood.' Paley, however, refers it to a long course of suffering.

l. 209. For the position of this line see Critical Appendix. Badham observes that the very name *Clytaemnestra* is significant = 'renowned in wooing.'

l. 211. **πατρῴᾳ** = *πατρὸς*, the subjective genitive, 'outrage (done upon me) by my father.'

l. 212. θῦμ' οὐκ εὐγάθητον. Cp. Lucretius 1. 95, etc.—

'Nam sublata virum manibus tremebundaque ad aras
Deductast, non ut sollemni more sacrorum
Perfecto posset claro comitari Hymenaeo,
Sed casta inceste nubendi tempore in ipso
Hostia concideret mactatu *maesta* parentis,
Exitus ut classi felix faustusque daretur.'

l. 213. εὐκταίαν, *votivam*, 'promised by a vow.' Cp. l. 21.

l. 214. ἱππείοις ἐν δίφροισιν, i. e. with ceremonies befitting a princess. See note on ἐν ἁρμάτων ὄχοις l. 370. In *Iph. Aul.* 613 Clytaemnestra says to Iphigenia on her arrival at Aulis—

σὺ δ', ὦ τέκνον μοι, λεῖπε πωλικοὺς ὄχους,
ἁβρὸν τιθεῖσα κῶλον.

l. 215. ἐπέβασαν, sc. οἱ Ἕλληνες.

l. 216. νύμφαν δύσνυμφον. Cp. l. 202 n.

l. 217. τῷ τᾶς Νηρέως κούρας, Achilles, son of the Nereid Thetis. Cp. l. 25.

l. 219. δυσχόρτους, 'pastureless;' οἴκους being used in the general sense of 'habitation,' = χώραν. In this metre there is no objection to the hiatus between ναίω and ἄγαμος. See introductory note on ll. 123–235.

ll. 221, etc. Iphigenia contrasts the worship of Hera in her native land with the barbarous rites of the Tauric Artemis. Argos was its original seat, whence the goddess was preeminently termed the *Argive* Hera. Thus in *Iph. Aul.* 739 Clytaemnestra swears μὰ τὴν ἄνασσαν Ἀργείαν θεάν. In Homer, *Il.* 4. 52, Hera is represented as saying, 'Three cities I hold most dear, Argos, Sparta, and Mycenae.' For a description of her worship at Argos see *Dict. of Antiq.* s. v. HERAEA.

l. 222. καλλιφθόγγοις, in allusion to the whirring sound of the shuttle, which is music to the industrious spinner's ear (Köchly). Cp. Virg. *Georg.* 1. 294 '*arguto* conjunx percurrit pectine telas.'

l. 223. At the great Attic festival of the Panathenaea the *peplos*, or sacred robe of Pallas, was carried in solemn procession to her temple. Upon this robe the Athenian maidens wove a picture of the battle of the gods against the Titans and of Pallas' victory over the giant Enceladus. This festival took place every four years. Cp. *Hec.* 466 ἢ Παλλάδος ἐν πόλει | τᾶς καλλιδίφρου θεᾶς ναίουσ' ἐν κροκέῳ πέπλῳ | ζεύξομαι ἅρματι πώλους, | δαιδαλέαισι ποικίλλουσ' ἀνθοκρόκοισι πήναις | ἢ Τιτάνων γενεάν, | τὰν Ζεὺς ἀμφιπύρῳ | κοιμίζει φλογμῷ Κρονίδας; Cp. also Hor. *Od.* 3. 4. 55—'Sed quid Typhoeus et . . . Enceladus jaculator audax Contra sonantem Palladis aegida Possent ruentes?'

ll. 225, 226. αἱμόρραντον ἄταν is a kind of cognate accus. with the verb, βωμοὺς its direct object; = 'imbruing the altars with the blood of

strangers to their destruction;' the epithet αἱμόρραντον with ἄταν giving the sense of 'bloody fate,' lit. 'a fate that causes the altar to be sprinkled with blood.' The construction is further involved by the addition of a second epithet δυσφόρμιγγα, 'ill attuned to the lyre,' i. e. accompanied by the hideous music of the shrieks of slaughtered men. Observe how each item in the description serves to point the contrast between Iphigenia's present and former condition; dying shrieks and groans instead of the festal song and the whirring loom, blood-stained altars for the gay colours of embroidered tapestry.

l. 229. **κείνων**, i. e. of past misfortunes, her thoughts being now centred on her lost brother, Orestes.

l. 230. **δμαθέντα** = *θανόντα*. Cp. l. 199 note. For ᾰ before κλ- (properly ᾱ) cp. *παρᾱ κλαίουσι Alc.* 542, *ἀρᾱ κλύουσα Elect.* 1058.

l. 233. **θάλος.** See on l. 171.

l. 235. **σκηπτοῦχον**, i. e. as prince of the blood royal at Argos.

ll. 236–339. Iphigenia remains buried in sorrowful thought, till aroused by the Chorus announcing the approach of a herdsman from the shore.

HERDSMAN. '*Daughter of Agamemnon, hear my tidings. Two strangers have landed, a meet offering to our goddess; therefore prepare the rites.*' IPH. '*Whence come they, and what are their names?*' HERD. '*They are Greeks; one is called Pylades, the other's name I know not.*' IPH. '*Where saw you them, and how were they taken?*' HERD. '*We came to wash our oxen in the brine, near a cleft in the rocks hard by. Here we saw two youths sitting on the crag; whereat one of us fell to invoking them as gods of the sea, while another, deeming them to be but shipwrecked mariners, bade us secure them for the sacrifice. Meanwhile one of the youths uprose and with mad gestures exclaimed, "See, Pylades, yon Fury with her snaky tresses, and that other with my mother's corpse in her arms, ready to hurl it at me! whither shall I fly?" And ever amid his raving he barked and bellowed aloud. Then rushing among the herds he thrust and slashed at them with his sword, till the sea-foam was red with their blood. At last, ceasing from his madness, he fell to the ground exhausted; and we, gathering in our numbers, attacked him with stones and blows, his comrade defending him all the while. Presently, in peril of their lives, both strangers rushed forward with drawn swords; whereat we fled, resuming the assault by turns. At last, surrounding them by craft, we forced them to drop their swords and surrender. Thereupon we brought them to our king, who at once sent them hither to thee for sacrifice.*'

l. 236. **καὶ μήν**, as usual, introduces a new character upon the stage.

ἀκτὰς ἐκλιπὼν, not directly, since we learn from l. 335 that the herdsman first took the strangers to the palace; thence, by the king's orders, to Iphigenia.

l. 238. Cp. *Iph. Aul.* 895 *ὦ τέκνον Νηρῆδος, ὦ παῖ Πηλέως*, where, as here, *τέκνον* refers to the mother as *ἡ τεκοῦσα*. So in *Hippol.* 10 *Θησέως παῖς, Ἀμάζονος τόκος*.

l. 240. The probable rendering is—'What is there in your present tale that scares you so?' (Paley.) Others, comparing *Orest.* 549 *ὅ μ' ἐκπλήσσει λόγου*, understand it to mean—'What is this that disturbs us from our colloquy?' or better, 'that disturbs me from my train of thought?'

l. 241. **κυανέαν**, cp. l. 392, *Med.* 2. The epithet is due either to the greenish colour of the rocks, or to their hazy appearance when approached by sea. Cp. *νεφέλη κυανέη* Hom. *Od.* 12. 75. For **Συμπληγάδα** cp. l. 124 n., and for its use in sing. *ποντίαν Συμπληγάδα* *Androm.* 795.

l. 242. **δίπτυχοι** = *δύο*, as in *Med.* 1136. Cp. *λαιμοὺς τριπτύχους* = *τρεῖς* *Orest.* 1513, 'deae triplices' Ov. *Met.* 8. 481.

l. 243. **πρόσφαγμα** = *mactatio ante aram*, according to Klausen; cp. l. 458. It usually means a preliminary blood-offering to the Manes of the dead. Cp. *Hel.* 1255, *Alc.* 845.

l. 244. **κατάργματα**. Cp. l. 40 n.

l. 245. **οὐκ ἂν φθάνοις**, a formula, = 'lose no time about' a thing. Cp. *Alc.* 662 note. For the emphatic double **ἂν** cp. *Heracl.* 721 *φθάνοις δ' ἂν οὐκ ἂν τοῖσδε σὸν κρύπτων δέμας*.

l. 249. The mention of Pylades does not lead Iphigenia to suspect anything, as she did not know that Strophius had a son (l. 920).

l. 250. **ξένου**, the gen. after *συζύγου*, not, as some construe, in apposition with it.

l. 252. The MS. reading **πῶς** has been altered to **ποῦ** by most editors, because of the herdsman's answer. But his words are perhaps designedly incoherent (see note on l. 262), and the manner of the incident is more important than the place. After a slight interruption Iphigenia returns to the inquiry, emphasising it by *τρόπῳ θ' ὁποίῳ* (l. 257).

l. 253. **ἐπὶ ῥηγμῖσιν**. Euripides uniformly lengthens a vowel before *ρ*, except in *Bacch.* 1318 *Ἁρμονίαν τὲ ῥύσεται*. [In l. 59 of that play the reading *τύμπανᾰ Ῥέας* should almost certainly be *τύπανᾱ Ῥέας*.]

ἀξένου (the original designation) is probably right here, though Plutarch quotes this line with **Εὐξείνου**. The latter is a well-known Greek euphemism; hence Ovid, *Trist.* 5. 10. 13, says, 'Quem tenet Euxini mendax cognomine pontus.'

For **πόρου** = *πόντου*, as the 'highway of ships,' cp. *Troad.* 82 *Αἰγαῖον*

πόρον, Pind. *Nem.* 4. 86 Ἰόνιον πόρον (also Homer's ὑγρὰ κέλευθα). Thucydides, 1. 120, opposes μεσόγεια to πόρος as land to sea.

l. 254. **καὶ τίς**, like καὶ πῶς, etc. = 'pray what,' etc., expressing surprise. Τίς καὶ (πῶς καί, etc.) indicates a farther question, the καὶ meaning 'also.' But exceptions occur; see on *Alc.* 142.

l. 255. For **δρόσῳ** = ὕδατι cp. *Hel.* 1384 ποταμίας δρόσου: similarly '*rore* Castaliae' Hor. *Od.* 4. 4. 61. Keble, in the *Christian Year*, speaks of the water of baptism as 'holy *dew*.'

l. 256. **πῶς.** See note on l. 252.

l. 258. **οὐδέ πω**, etc. This seems inconsistent with what is stated or implied in ll. 39, 72, 347, that Greeks had been from time to time sacrificed to the goddess. But ἐξ-εφοινίχθη implies that Greek blood had not yet been 'completely' or sufficiently shed to atone for her sacrifice at Aulis. See l. 339.

l. 261. **ὑλοφορβοὺς**, in reference to their usual pasturing. Cf. Hom. *Il.* 5. 162 πόρτιος ἠὲ βοὸς ξύλοχον κάτα βοσκομενάων. Several commentators quote Varro, *De Re Rustica* 2. 5. 11 'Pascuntur armenta commodissime in nemoribus, ubi virgulta et frons multa.'

l. 262. **ἦν τις**, etc. The man tells his tale in a rambling rustic fashion, thrusting in a local description between the ἐπεὶ clause and the verb εἶδε. Cp. *Hipp.* 1198 ἐπεὶ δ' ἔρημον χῶρον εἰσεβάλλομεν, ἀκτή τις ἐστὶ, etc. (Schöne.)

l. 263. **πορφυρευτικαὶ στέγαι.** These caves served as a shelter for the purple-fishers, while they waited till it was time to pull up their nets. The process of taking the purple-fish is described at length by Aelian, *De Nat. Anim.* 7. 34.

l. 264. Warton, commentating on *Comus* 297 'Two such I saw,' etc., considers Milton to have imitated the present passage.

l. 266. Cp. l. 936 ἐπορθμεύσας πόδα. Also Milton, *Sams. Agon.* 111 'Many feet *steering* this way.' The walking 'on tiptoe' (*suspenso gradu*) implies awe at the presence of the strangers and fear of disturbing them.

l. 269. **χεῖρε.** The dual is best, as both hands were extended in prayer (*duplices palmas* Virg. *Aen.* 1. 193), held open backwards above the head; hence *supinas manus* Hor. *Od.* 3. 23. 1. (Wecklein.)

l. 270. Their original names were Ino and Melicertes. Ino having thrown her infant son Melicertes into the sea, to escape the fury of her mad husband Athamas, both were afterwards worshipped as sea-deities under the names of Leucothea and Palaemon: Virg. *Georg.* 1. 437.

Λευκοθέας, to be scanned as a trisyllable.

l. 272. **οὖν** = 'to be sure,' or 'for the matter of that,' implying that whichever alternative be true, the practical result is the same. Cp. Soph. *Phil.* 345 εἴτ' ἀληθὲς εἴτ' ἄρ' οὖν μάτην. Here the sense is

'whether ye be the Dioscuri that sit there or children of Nereus, *be ye kind.*' The man appears to have addressed one of the strangers first as Palaemon, then both of them as Castor and Pollux, or the children of Nereus. Whether he thought Nereus had sons as well as the fifty daughters is not clear. The prayer is designedly incoherent, to mark the man's terror and confusion of mind. [Paley considers the prayer to be addressed independently to Palaemon, and takes *θάσσετον* the 3rd instead of the 2nd person dual.]

For the Dioscuri as protectors of sailors see note on *Helena* 1500. Of course the Taurian herdsman speaks as a Greek would do about these heroes; so Thoas invokes Apollo l. 1174.

l. 273. **ἀγάλματα**, 'pride,' or 'darlings;' anything in which one takes delight (*ἀγάλλεται*). Cp. **Καδμείας νύμφας ἄγαλμα** (of Dionysus) Soph. *Ant.* 1115.

l. 274. For the fifty daughters of Nereus and Doris cp. Hes. *Theog.* 243, etc.

l. 275. **μάταιος**, 'irreverent;' often used by Aeschylus in this sense. Cp. *Hel.* 918, and the Scriptural expression '*vain* persons.'

l. 276. **ἐφθαρμένους**, 'castaway,' just as we say 'lost' at sea; so *νεῶν φθαρέντες* Aesch. *Pers.* 453. The verb *φθείρεσθαι* and its derivatives are specially used of shipwreck. Cp. *Hel.* 774 *ἅλιον ἐφθείρου πλάνον*, *ib.* 766 *τὰς ἐν Αἰγαίῳ φθοράς*.

l. 277. Cp. *θάσσει τρίποδα Ion* 91, *ἵζει θρόνον* Aesch. *Agam.* 983. Verbs of sitting, etc. in poetry often take a cognate accus. of the position or place. We had the prose construction *ἐπ' ἀκταῖς* in l. 272.

l. 279. Observe the double use of **ἔδοξε** with **λέγειν** and *θηρᾶν*, = *visus est* and *visum est*. Cp. ll. 44, 46, 54 n.

l. 281. **πέτραν**, the rocky cavern or 'chine,' mentioned in l. 263.

l. 283. **ὠλένας ἄκρας**, i.e. the hands, lit. 'extremity of the arms.'

l. 284. **μανίαις ἀλαίνων**. Cp. *Orest.* 532 *μανίαις ἀλαίνων καὶ φόβοις*. **κυναγὸς ὥς**, 'like a hunter' calling to his comrades, or to his hounds. The latter cry is described by Xenophon, *De Venatione* 6. 17 *ἰὼ κύνες, σαφῶς γε, ὦ κύνες ... εὖ γε, ἕπεσθε*, etc. Here, however, the idea is probably that of the hunter surprised by the sudden appearance of some wild beast, and crying for help. (Köchly.)

l. 285. Orestes sees three Furies (*τήνδε ... τήνδε ... ἡ δέ*). The second, as is commonly represented in sculpture, has snakes for hair, or entwined in her hair, *πεπλεκτανημένοι πυκνοῖς δράκουσιν* Aesch. *Choeph.* 1038. Virgil, *Aen.* 4. 472, represents Orestes as 'scenis agitatus ... Armatam facibus matrem et serpentibus atris Quum fugit,' identifying his mother with one of the Furies.

l. 287. **ἐστομωμένη**, probably = *oribus viperarum instructa*, 'mouthing with her vipers.' (Paley.) Seidler and others understand it as simply =

armata, from the idea of a sharpened sword, *στόμα* meaning the 'edge' of a weapon, as *στόμα μαχαίρας*, etc.

l. 288. The MS. reading ἐκ χιτώνων presents some difficulty, and various emendations have been proposed. [See Crit. Appendix.] But *χιτώνων* is not certainly corrupt, and Seidler may be right in considering it to represent volumes of flame issuing from the Fury's mouth, and visible amid the folds of the *χίτων* wrapped about her face. This might also account for the plural *χιτώνων*, noted by Hermann as unusual.

l. 289. πτεροῖς, as in *Orest.* 275. Aeschylus, *Eum.* 51, represents the Furies as *ἀπτέρους*: also the epithet *ταvύποδας* in Sophocles, *Aias* 837, would seem to exclude the idea of wings. Euripides seems to have followed some later account.

For πτεροῖς ἐρέσσει cp. *Ion* 161 *ἄλλος ἐρέσσει κύκνος*, also Virgil's 'remigium alarum' *Aen.* 6. 19.

l. 290. ὄχθον, according to Hermann = *πρὸς ὄχθον*, a crag overhanging the place where Orestes was. Others take it in apposition with *μητέρα*, indicating a rock which he in his madness identified with his mother's corpse, or which seemed (as in a nightmare) to change from one to the other, just as the Fury was about to hurl it at him. This last is simpler in construction, and also enhances the horror of the scene.

ll. 292–294. ἀλλ' ἠλλάσσετο, etc. I adopt, with some hesitation, Hermann's rendering of this disputed passage—'*Voces ille vitulorum canumque latratus pro imitamentis habuit, qualia Furiae dicuntur immittere;*' i. e. (from παρῆν l. 291)—'We could see no such forms [as he described], but he confounded the lowing of herds and barking of dogs with the similar sounds (*μιμήματα*) which the Furies are popularly supposed to utter.' Since *ἀλλάσσεσθαι* means 'to exchange,' i. e. 'to take one thing for another,' the transition to 'mistake' or 'confound' is easy, and *μιμήματα* will be in a sort of apposition to *φθογγάς*, etc., instead of the usual genitive; or, perhaps better, the accus. by attraction with the relative clause *ἅ φασι*.

Badham reads ἃ 'φασκ', 'which he (Orestes) said the Furies were uttering,' there being no direct evidence that the Furies were popularly supposed to bark. But they were commonly described as 'hounds' (*ἐγκότους κύνας* Aesch. *Choeph.* 910), so that their 'barking,' even though nowhere distinctly mentioned, may be presumed.

[If we retain the MS. ταὐτὰ for *ταῦτα*, the sense will be that Orestes 'kept altering' his face and gestures to suit the various sounds he was uttering, sometimes lowing like an ox, sometimes barking like a dog; these noises being compared to similar ones said to be uttered by Furies. But this, although it preserves the literal sense of *ἠλλάσσετο*, needlessly complicates the passage.]

l. 295. **συσταλέντες**, 'cowering' from fright. Συστέλλεσθαι is 'to shrink' into a small compass, as we sometimes say to 'get small' from fear or shame. Cp. *Hec. Fur.* 1417 *συνέσταλμαι κακοῖς*, 'am reduced to a pitiful state by misfortunes.'

l. 298. **λάγονας** = *ilia*, **πλευρὰς** = *costas*. 'He pierces their flanks, plunging [his sword] in between their ribs.'

The ι of ἵημι is commonly long, but we find *ἵεῖσα Iph. A.* 1101, *Hec.* 338, *ἵησιν Hipp.* 534. It is always long before ε alone, as in l. 294 above.

l. 299. **τάδε** = *οὕτως*, qualifying *ἀμύνεσθαι*. Compare the conduct of Ajax in his madness, slaying the flocks and herds under the idea that he was avenging himself upon the Atreidae. Soph. *Aias* 92, etc.

l. 300. **ὡς** = *ὥστε*, a somewhat rare construction. Cp. Soph. *Ant.* 292 *ὡς στέργειν ἐμέ*, Aesch. *Pers.* 511 *ὡς στένειν πόλιν*.

πέλαγος ἁλὸς, like Homer's *ἁλὸς ἐν πελάγεσσιν* = *ἅλιον πέλαγος Hec.* 938, 'the sea-flood.'

ἐξανθεῖν, perhaps suggested by the line in Aesch. *Agam.* 642 *ὁρῶμεν ἀνθοῦν πέλαγος Αἰγαῖον νεκροῖς.* The metaphor is from a meadow blossoming with flowers; here applied to the red colour of the blood from the slaughtered cattle.

αἱματηρὸν describes the effect of *ἐξανθεῖν* = *ut sanguine efflореret*.

l. 303. **κόχλους**, 'spiral shells,' a primitive substitute for trumpets. The *concha* is Triton's instrument in Virg. *Aen.* 10. 209, Ov. *Met.* 1. 333.

l. 306. **πολλοί**, complement of the verb, = *ὥστε πολλοὺς εἶναι.* For *πληροῦσθαι*, 'to assemble in numbers,' cp. *Androm.* 1098 *ἀρχαί τ' ἐπληροῦντο.*

l. 307. **πίτυλον μανίας**, 'stroke' or 'fit of madness.' The metaphor is originally derived from the plash of oars, or swirl of water round the rudder. Cp. *πίτυλος σκύφου*, 'the plash of wine in the cup,' *Alc.* 814. Hence the term came to denote rushing motion, caused by the oars, etc., and was afterwards applied to mental affections, as of anger, madness, or the like, accompanied by violent gestures. Cp. *Herc. Fur.* 1187 *μαινομένῳ πιτύλῳ πλαγχθείς*, *ib.* 816 *πίτυλον φόβου.* The derivation is uncertain.

l. 309. **προὔργου**, 'opportunely.' Cp. *Hel.* 1379 *προὔργου δ' ἐς ἀλκὴν σῶμ' ὅπλοις ἠσκήσατο.*

l. 310. **βάλλων ἀράσσων**, perhaps a common formula. It occurs also in *Hec.* 1172, *Androm.* 1154. Similarly *βοῶν στενάζων* Soph. *Phil.* 11, *βοῶν ἰύζων Trach.* 787.

l. 311. **ἀπέψη** (not *ἀπέψα*) is the right Attic form, as appears from *περιψῆν* Ar. *Equites* 909. The verbs contracting into η for α are *ζῆν, χρῆσθαι, πεινῆν, διψῆν, κνῆν, σμῆν, ψῆν.*

l. 312. The epithet εὔπηνος recurs with ὑφαῖς, ὑφὰς in ll. 814, 1465. It is expressive here, since the 'fine texture' of the clothes, such as high-born youths would wear, was likely to attract the notice of the herdsman. [For Hermann's emendation εὐπτύκτους see Crit. Appendix.]

l. 313. καραδοκῶν. Cp. *Rhesus* 144 σάλπιγγος αὐδὴν προσδοκῶν καραδόκει, also the expressive compound ἀποκαραδοκία = 'earnest expectation,' in N. T. *Rom.* 8. 19.

l. 316. κλύδωνα πολεμίων, a common metaphor. In *Ion* 60 πολέμιος κλύδων simply = πόλεμος.

l. 317. τὴν παροῦσαν, etc., i.e. that death was inevitable. Πέλας παρεῖναι, like *prope adesse*, is a pleonasm. Cp. παροῦσα πέλας *Orest.* 207. Perhaps Badham is right in taking παροῦσαν συμφορὰν to mean their impending doom, as victims for sacrifice.

l. 320. οὗ δὴ, probably 'at this moment,' *tum vero;* or it may mean 'wherefore;' cp. *Alc.* 5 οὗ δὴ χολωθεὶς. The rendering 'whereat' will suit either interpretation.

τὸ δεινὸν, etc., i. e. 'that terrible cry' which I remember so well. Cp. *Bacch.* 760 τὸ δεινὸν ἦν θέαμ' ἰδεῖν, Soph. *Aias* 312 τὰ δείν' ἐπηπείλησ' ἔπη. Cp. also l. 1366, and note there.

l. 321. ὅπως, hortative, with the usual ellipse of σκόπει or ὅρα.

l. 323. δίπαλτα. Cp. Milton, *P. L.* 6. 251, 'with huge *two handed* sway Brandisht aloft the horrid edge came down;' similarly Aesch. *Sept. c. Th.* 985 τριπάλτων πημάτων, 'hurled with triple force.' In Soph. *Aias* 408 στρατὸς δίπαλτος is used transitively, 'striking with two-handed force.'

l. 326. εἰ δὲ, etc., 'if they [the strangers] drove these back, the party which for the time (νῦν) had been giving way began to pelt them.'

τὸ ὑπεῖκον is collective, like τὸ Ἑλληνικὸν, τὸ ἱππικὸν, etc., hence the plural verb ἤρασσον.

l. 328. γὰρ explains the fact, not the reason, of ἄπιστον, = 'namely,' but it is better left untranslated.

l. 329. ηὐτύχει βαλὼν, 'had the good fortune to hit,' implying a special providence on the part of the goddess.

l. 330. οὐ belongs to τόλμῃ, 'not by any courage of ours.'

l. 331. ἐξεκλέψαμεν, acc. to Schöne, is used in studied antithesis to τόλμῃ, and describes the *stealthy* action of the assailants.

l. 335. ἐς χέρνιβας, etc., i. e. to serve as victims, the χέρνιβες and σφαγεῖα, 'lustral water' and 'bowls' to catch the blood, being constituent parts of the sacrifice.

l. 337. παρεῖναι, etc., i. e. 'that you may *always* have such noble youths as these to offer,' since this would give Iphigenia due satisfaction for her treatment at Aulis.

l. 340. τὸν φανένθ', after ἔλεξας, in reference to Orestes, = περὶ τοῦ φανέντος.

θαύμαστα is adverbial, 'wondrous is the tale thou tellest,' etc.

l. 341. For **Ἕλληνος** with a feminine subst. cp. l. 495, *Heracl.* 130 *στολὴν Ἕλληνα*, Aesch. *Agam.* 1263 *Ἕλληνα φάτιν*.

ll. 342–391. IPHIGENIA. '*Bring the men hither; the rest is mine.* (Exit HERDSMAN.)—*O heart of mine, once pitiful to strangers, now art thou hardened towards these, since my Orestes is dead! Now has come the hour of vengeance long delayed, since that fatal day at Aulis, when my father, deaf to all my prayers, would have slain me at the altar, in sooth the bride of Death. And I, ignorant of my doom, embraced not my sister, nor took my infant brother into my arms, in prospect of a speedy return. Unhappy Orestes, from what royal state art thou fallen!—But I blame the goddess for her murderous rites, unworthy the daughter of Zeus, if the tale be true. Rather do I deem these stories the inventions of men, who charge upon deity the wickedness that is all their own.*'

l. 342. For **εἶεν** (not the opt. of *εἰμί*) see note on l. 467.

l. 343. **οἷα** is certainly corrupt, as it cannot stand alone for *οἷα ἔσται* or *οἷα εἶναι πρέπει*, which the sense requires. Also the fut. middle of *φροντίζω* does not occur elsewhere. This last objection however is not insuperable, since the middle voice most readily adapts itself to the expression of *mental* effort, and instances of *φροντίζεσθαι* might possibly be found, if we had more authorities extant. The general sense is plain, i.e. 'we will see that everything is duly prepared.' For proposed corrections see Crit. Appendix.

l. 344. **ὦ καρδία τάλαινα.** The same expression occurs in *Orest.* 466. Cp. *Alc.* 837 *ὦ πολλὰ τλᾶσα καρδία*. This form of self-invocation is perhaps suggested by Homer's *τέτλαθι δὴ κραδίη Od.* 20. 18, and similar addresses. Aristophanes seems to parody it in the *Acharnians* 840, etc., where Dicaeopolis, after his interview with Euripides, soliloquises, *ὦ θυμέ, . . . ὦ τάλαινα καρδία.*

l. 346. **ἀναμετρουμένη**, etc., 'dealing out the (tributary) tear to a kindred race.' For **θούμόφυλον** (*τὸ ὁμόφυλον*) = *τοὺς ὁμοφύλους* cp. *τὸ ὑπεῖκον* l. 327 above, also *τὸ δωδεκάφυλον* N. T. *Acts* 26. 7.

l. 347. **ἡνίκα** with opt. 'whenever,' = *ὁπότε*. Cp. *εἰ φύγοι τις* l. 325. Note that Iphigenia's address to her *καρδία* (l. 344) is really an address to *herself*, hence *εἰς χεῖρας λάβοις* follows appropriately. So in *Alc.* 837 *ὦ πολλὰ τλᾶσα* **καρδία** is followed by *νῦν δεῖξον οἷον* **παῖδά σε**, etc.

l. 348. For the dream cp. ll. 42, etc. **ἐξ**, 'because of.'

ἠγριώμεθα, 'have become exasperated (*efferata sum*).'

l. 349. **δοκοῦσα**, in apposition with the implied subject of *ἠγριώμεθα*. Cp. l. 579 *ἥκομεν . . . σπεύδουσα*, *Herc. Fur.* 858 *ἥλιον μαρτυρόμεσθα, δρῶσ' ἃ δρᾶν οὐ βούλομαι.*

l. 350. Wecklein justly notes the tragic irony involved in making Iphigenia steel her heart against the unknown Orestes, on account of her love for Orestes himself.

l. 351. **καὶ τοῦτ' ἄρ' ἦν**, etc. 'this, it seems, is true to nature, I feel it so, namely' (**γάρ**, cp. l. 328 n.), etc. For the aorist expressing a momentary state or action see note on ἐπῄνεσα *Alc.* 1095, also *Hel.* 348, 664 n.

ἦν also implies that the fact was always true, but that now she feels it to be so. For **ἄρα** = 'then' or 'it seems' cp. l. 1310, *Hel.* 616 note, *ἐνθάδ' ἦσθ' ἄρα.*

ll. 352, 353. According to the text the sense is that remembrance of former good fortune (*καλῶς πράξαντες*) makes those who are *now* miserable (*οἱ δυστυχεῖς*) hard-hearted towards others happier than themselves. Iphigenia is so overwhelmed by her own misfortunes, culminating in the supposed death of Orestes, that she regards even the lot of these captives as happier than her own; and having the power to destroy them, she resolves to do so without mercy. For the general sentiment cp. *Hel.* 418, etc., and by contrast (as showing the more humane view of the position) Dido's assurance to Aeneas (Virg. *Aen.* I. 630) 'non ignara mali miseris succurrere disco.'

l. 354. Iphigenia is reminded of the originators of her calamity, Menelaus and Helen, upon whom she would gladly take revenge.

οὔτε . . . οὐ, instead of a second *οὔτε*, is tolerably common in tragedy. Cp. l. 373, also *Orest.* 41 *οὔτε σῖτα διὰ δέρης ἐδέξατο, οὐ λοῦτρ' ἔδωκε χρωτί.*

Διόθεν = 'heaven-sent,' i. e. lucky, in reference to Zeus (Dies-piter) as Lord of the sky and weather.

l. 355. **ἥτις ἀπήγαγε**, indefinite, *quae deduxerit* (Paley), i. e. any ship 'which might have brought Helen hither' from Greece. Cp. *Alc.* 17 *οὐχ εὗρε πλὴν γυναικός, ἥτις ἤθελε.*

l. 357. **ἵνα** with aor. ind. expresses a result that has not come about, because of the non-fulfilment of some previous condition. So here *ἵν' ἀντετιμωρησάμην* = 'that I might have revenged myself,' lit. '*in which case* I should have revenged myself,' i. e. if they had come (which they did not do).

l. 358. The sense is, 'making amends for my own sacrifice at Aulis by another sacrifice to be offered here;' the name of the place (**Αὖλιν**) standing for 'sacrifice' generally.

ἀντιθεῖσα with gen., lit. 'setting over against' by way of compensation.

l. 359. **Δαναΐδαι**, the Greek chieftains, Menelaus and Odysseus (*φιλόμαχοι βραβῆς* Aesch. *Agam.* 222) who demanded the sacrifice.

ὥστε μόσχον. Cp. Aesch. *Agam.* 232 *δίκαν χιμαίρας ὕπερθε βωμοῦ,*

etc., quoted on l. 27. Ὥστε for ὡς in this sense is according to Epic usage. For instances in tragedy cp. Soph. *Oed. Col.* 343 ὥστε παρθένον, *Ant.* 1023 ὥστε τοξόται.

l. 360. For the imperf. **ἔσφαζον** see note on ἐκαινόμην l. 27.

ὁ γεννήσας, emphatic = 'my *own* father.' Cp. *Iph. Aul.* 1177 ἀπώλεσέν σ', ὦ τέκνον, ὁ φυτεύσας πατὴρ | αὐτὸς κτανών, οὐκ ἄλλος.

l. 362. **ὅσας χεῖρας** = ὁσάκις τὰς χεῖρας, etc. So Callimachus, *Hymn. in Dian.* 26, describing the same scene, has πολλὰς δὲ μάτην ἐτανύσσατο χεῖρας, possibly copied from Euripides. The clause ὅσας, etc. depends upon οὐκ ἀμνημονῶ.

γενείου, gen. of direction *towards* the object. Similarly with other verbs of aiming, e.g. ψυχῶν ἱεὶς Soph. *Aias* 154, τοξεύετ' ἀνδρὸς *Antig.* 1234.

l. 363. Cp. *Iph. A.* 1226 περὶ σὸν ἐξαρτωμένης γένειον. If the **τε** is genuine, we should expect a finite verb. Hence Paley suggests ἔλεξα for **λέγουσα**.

l. 365. **μήτηρ**, etc. Clytaemnestra was at Argos at the time (l. 24); but in the *Iph. in Aulide* she is represented as conducting her daughter to Aulis at the summons of Agamemnon.

l. 367. **αὐλεῖται**, 'resounds with music.' Pflugk quotes *Heracl.* 401 θυηπολεῖται δ' ἄστυ ('is full of sacrifices') as a similar instance of intransitive verbs in the passive voice. Cp. also Lucian, *Vera Hist.* 1. 75 νῆσον περιηχουμένην, 'encompassed with the noise of waves.'

l. 369. **Ἅιδης**, etc., i.e. '*Death* was the Achilles thou didst intend for me as a bridegroom.' Cp. *Iph. A.* 461 Ἅιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα.

ἄρα, see l. 351 n.

l. 370. For προτείνειν, 'to put forward as a pretext,' cp. *Hel.* 28 κάλλος . . . προτείνασα.

ἐν ἁρμάτων ὄχοις, i.e. like a bride in royal state; in pathetic contrast with her real destiny at the time.

l. 372. **διὰ καλυμμάτων** = κεκαλυμμένον, διὰ being used as in phrases like δι' ὀργῆς, δι' ἔχθρας, etc., εἶναι or ἔχειν. But here there is the added notion of peering through the bridal veil; cp. Aesch. *Ag.* 1149 ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων | ἔσται δεδορκώς, νεογάμου νύμφης δίκην.

l. 373. For **οὔτε** . . . **οὐ** see l. 354 n.

l. 374. **κασιγνήτῃ**, Electra, whom she hoped to meet again at Argos (l. 376).

l. 376. **ἀπεθέμην**, 'reserved.' ἀποθέσθαι = *reponere*, 'to lay up in store.' Badham quotes the same phrase εἰσαῦθις ἀποθέσθαι from Plato *Gorgias* 449 B.

l. 379. **πατρὸς** goes with both genitives, καλῶν as well as ζηλωμάτων.

ζηλωμάτων, 'enviable estate,' as a prince of the blood royal (l. 235).

l. 380. After a pause Iphigenia reminds herself of the hard necessity to which her previous misfortunes had brought her, and turns her thoughts to the impending sacrifice. The sentiments that follow are in keeping with her reluctance, several times shown in this play, to perform a hateful office; but more than this, the poet, here as elsewhere, is expressing the result of his own reflections, which led him to repudiate such stories about the gods, as derogatory to the divine character. This attitude of Euripides towards the popular religion is well illustrated in a passage, quoted by Wecklein from the *Herc. Furens* 1341, etc.—

> *ἐγὼ δὲ τοὺς θεοὺς οὔτε λέκτρ' ἃ μὴ θέμις*
> *στέργειν νομίζω, δέσματ' ἐξάπτειν χεροῖν*
> *οὔτ' ἠξίωσα πώποτ' οὔτε πείσομαι,*
> *οὔτ' ἄλλον ἄλλου δεσπότην πεφυκέναι.*
> **δεῖται γὰρ ὁ θεὸς, εἴπερ' ἔστ' ὀρθῶς θεὸς,**
> **οὐδένος· ἀοιδῶν οἵδε δύστηνοι λόγοι.**

See Introduction to *Alcestis* in this series, p. xx.

σοφίσματα, 'subtleties,' i.e. quibbling distinctions, involving inconsistency, as shown in the following cases.

l. 381. **ἅψηται φόνου.** Cp. Plato *Phaedo* c. 57 *φόνων ἡμμένην*.

ll. 385, 386. The sense is, 'the daughter of Leto and Zeus could never have been (*οὐκ ἂν ἔτεκεν*) so ignorant,' as the popular account makes her out to be. **τοσαύτην ἀμαθίαν**, 'such a piece of ignorance,' abstract for concrete noun. Cp. *ὦ μῖσος* l. 525 = 'hateful object.'

In **ἐγὼ μὲν οὖν**, the **μὲν** emphasises **ἐγὼ**, the **οὖν** having its usual force, i.e. 'in consequence of this belief, I judge,' etc. The story of Tantalus was a family legend (l. 1). Pindar, *Olymp.* I. 36, also condemns it, concluding with the words *ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τιν' εἰπεῖν· ἀφίσταμαι.*

l. 387. **θεοῖσιν ἑστιάματα**, 'feasts set before the gods;' the dative is used instead of *θεῶν* because of the other genitive **Ταντάλου**. Cp. Soph. *Ant.* 864 *κοιμήματα . . . ἀμφὶ πατρὶ δυσμόρφου ματρός.*

l. 388. **ἡσθῆναι**, sc. *τοὺς θεούς*. The legend however represented none of the gods, except Demeter, as having been so far deceived as to eat the meat set before them.

l. 390. **τὸν θεὸν** = *numen divinum*, the article *τὸν* having a generalising force.

τὸ φαῦλον ἀναφέρειν, 'impute their own bad deeds to a divine authority.' Cp. *Orest.* 76 *εἰς Φοῖβον ἀναφέρουσα τὴν ἁμαρτίαν.*

l. 391. Cp. Fragm. *Bellerophon εἰ θεοί τι δρῶσιν αἰσχρὸν, οὐκ εἰσὶν θεοί*, also Pind. *Ol.* I. 54 *ἔστι δ' ἀνδρὶ φάμεν ἐοικὸς ἀμφὶ δαιμόνων καλά.*

IPHIGENIA retires within the temple.

Ll. 392–446. Chorus. '*Ye dark blue straits, over whose waters Io passed of yore, who are these that have come to this strange land, where Artemis imbrues her altar with the blood of men? Are they traders, braving, as is men's wont, the perils of the deep in quest of merchandise? How passed they between the clashing rocks, over the restless surge with their swelling sails, along the white coast that bounds the Euxine sea?—O that Helen herself might be here, to die a victim at this altar by my mistress' hand! Or that one might come bearing deliverance to me from captivity, since even in dreams it is sweet to revisit one's home.—But here come the victims, manacled for the sacrifice. Silence, friends, and do thou, goddess, accept the offering!*'

l. 392. For **κυάνεαι** see note on l. 241 *κυανέαν Συμπληγάδα*.

σύνοδοι are the junction of the two seas, Propontis and Euxine, i. e. the straits of Bosporus, which Io, changed into a cow, is said to have crossed in her wanderings. Hence the name of the strait was supposed to be derived from *βοῦς* and *πόρος*; its real origin is uncertain.

l. 394. **οἶστρος Ἰοῦς** = Ἰὼ *οἰστρηθεῖσα* (Barnes). Cp. Aesch. *Prom.* 701 *οἰστροπλὴξ δ' ἐγὼ μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι*, and see the whole passage in that play for the details of Io's wanderings.

l. 399. **δονακόχλοον**. The reeds or sedge of the Eurotas are alluded to in *Helena* 349 *τὸν ὑδρόεντα δόνακι χλωρὸν Εὐρώταν*, *Iph. Aul.* 179 *Εὐρώτα δονακοτρόφου*. The river of his home had sacred associations for a Greek; those of Sparta and Thebes were especially celebrated. For the latter cp. Soph. *Ant.* 1122 *παρ' ὑγρῶν Ἰσμήνου ῥεέθρων*, Eur. *Bacch.* 520 *πότνι', εὐπάρθενε Δίρκα*.

l. 402. **ἄμικτον**, 'unsociable,' i. e. barbarous. Cp. *Cycl.* 428 *ἄμικτον ἄνδρα*, Soph. *Trach.* 1095 *ἄμικτον στρατὸν θηρῶν*.

l. 404. **κούρᾳ Δίᾳ**, Artemis, daughter of Zeus (= *Διός*), *αἷμα* being the subject of *τέγγει*.

l. 405. **περικίονας ναούς**. Cp. Soph. *Ant.* 285 *ἀμφικίονας ναούς*. Hermann quotes *περικίοσιν θαλάμοις* from a fragment of a lost play, the *Erechtheus*.

l. 407. **ῥοθίοις**, 'dashing,' here in its original sense as an adjective; cp. l. 1133, Hom. *Od.* 5. 412 *κῦμα ῥόθιον*. Elsewhere it is a substantive, usually in pl. *ῥόθια*, as in *Hel.* 1118, 1452, 1503, but in sing. l. 426 *infra*.

l. 408. **δικρότοισι**, lit. 'double-striking,' either a descriptive epithet of the oars that smite the water on both sides of the ship (like Homer's *νέας ἀμφιελίσσας*), or indicating ships furnished with a double bank of oars (*biremes*).

l. 410. **νάϊον ὄχημα**, a periphrasis for *ναῦν*, *quae mari vehitur*.

λινοπόροισιν αὔραις, 'breezes that speed the sails,' i. e. the ship. Cp. *Phoen.* 1713 *ναυσίπομπον αὔραν*.

l. 411. The general sense is, 'amassing wealth for their houses in eager rivalry' (=αὔξοντες πλοῦτον σὺν ἁμίλλῃ); but the construction of ἅμιλλαν as object of αὔξοντες implies that their zeal is itself fostered by the competitive process in their search after gain,—'adding (as it were) zeal to zeal.' Ἅμιλλα and ἁμιλλᾶσθαι are favourite expressions with Euripides; cp. *Hel.* 356 αὐτοσίδαρον ἅμιλλαν, 'the effort of the sword,' *Med.* 557 πολύτεκνον ἅμιλλαν, 'eager desire for offspring,' *Hel.* 165 ποῖον ἁμιλλαθῶ γόον; etc.

l. 413. **φίλα γὰρ ἐλπὶς**, etc. The sense is, 'for fond hope comes to the bane of mortals (ἐπὶ expressing result), insatiable in the hearts of men, who strive to gain a load of wealth,' etc. But the reading is uncertain. [See Crit. Appendix.]

l. 416. **φέρονται**, middle=*sibi quaerunt.*

l. 417. **πλάνητες**, etc. Cp. Hor. *A. P.* 117 'mercator *vagus*.'

l. 418. **κοινᾷ δόξᾳ**, 'general expectation,' in contrast with οἷς μὲν, etc., denoting the judgment of individuals. (See next note.)

ll. 419, 420. The best explanation is that of Hartung, Pflugk, and Köchly. 'Some there are whose judgment *misses the opportunity* of getting wealth, whereas others find it *come in their way*.' **ἄκαιρος** is lit. 'unseasonable as regards wealth,' and εἰς μέσον ἥκει=*in medium venit*, 'comes to hand' when wanted; cp. *Hel.* ἐν μέσῳ λόγους ἔχων. Observe that ὄλβος, not γνώμα, is the subject of ἥκει. For **οἷς μὲν** . . . **τοῖς δὲ** (a somewhat rare sequence) cp. *Demosth.* p. 1031 ἃ μὲν . . . τῶν δέ. What the Chorus mean to say is, that though all seek and expect to gain wealth, men differ as to their estimate of the right *means*. [Others take εἰς μέσον = μετρίως, with ἄκαιρος in contrast, i. e. 'some men have *immoderate* ideas about wealth, while others have them in moderation.' This makes fair sense, only it rather forces ἄκαιρος, which is 'ill-timed' rather than 'immoderate,' and the meaning assigned to εἰς μέσον is also questionable.]

l. 421. **πέτρας συνδρομάδας**. Cp. l. 124 n.

l. 422. **ἀΰπνους**, 'restless,' owing to the perpetual disturbance of the water. The Thracian coast about Salmydessus, near the Bosporus, was very stormy and dangerous to mariners, ἐχθρόξενος ναύταισι Aesch. *Prom.* 746. Cp. Xen. *Anab.* 7. 5. 12.

Φινεΐδας, from Phineus, the legendary king of the district. For the story of him and his sons see Classical Dictionary. It is alluded to by Sophocles *Ant.* 968—

ὁ Θρῃκῶν
ἄξενος Σαλμυδησσός, ἵν' ἀγχίπτολις Ἄρης
δισσοῖσι Φινεΐδαις εἶδεν ἀρατὸν ἕλκος.

l. 425. Amphitrite, as the wife of Poseidon, personifies the restless motion of the billows.

l. 428. **Νηρῄδων χοροὶ**, cp. l. 274, *Iph. Aul.* 1055 *εἱλισσόμεναι κύκλια πεντήκοντα κοραὶ Νηρῆος*, *Troad.* 2 *ἔνθα Νηρῄδων χοροὶ κάλλιστον ἴχνος ἐξελίσσουσιν ποδός*.

l. 429. **μέλπουσιν**, 'sing amid the dance.' Μέλπειν (from *μέλος*, 'the measure' in dancing or music) = *ludere* as well as *cantare*. Cp. *χορῶν μολπαὶ Heracl.* 780, *μέλπεσθαι Ἄρηϊ* Hom. *Il.* 7. 241.

l. 430. **πνοαῖς** after *δραμόντες* l. 426, the clause *ὅπου*, etc. being parenthetic, 'scudding before the breeze.' Others join *πνοαῖς* with *συριζόντων*, the noise of the rudder being caused by the ship's motion when impelled by the gale.

ll. 431, 432. **συριζόντων** expresses the 'swirl' of the water round the rudder as the ship speeds on her course, and **εὐναίων** probably means 'resting in its groove,' as in a bed (*εὐνή*); not, as some take it, 'keeping the ship steady' as it were *ἐν εὐνῇ*, whence anchors are called in Homer *εὐναί*. Hermann renders it *quietis gubernaculis*, i.e. 'motionless,' the wind being suffered to drive the ship onward without the steersman's aid; but this is hardly consistent with *συριζόντων*.

l. 433. **αὔραισιν**, instrumental dat. with *συριζόντων* (see note on l. 430). The W. and S. W. winds would be favourable for a passage to Tauri.

ll. 435–438. The island of Leuce, in which stood a temple to Achilles, was off the mouth of the Ister (cp. *Andr.* 1262 *λευκὴν κατ' ἀκτὴν ἔντος Εὐξείνου πόρου*). It derived its name either from the colour of the coast or from the flocks of white sea-birds that abounded there and on the neighbouring mainland. The whole island was sacred to Achilles, and was said to be the place to which Thetis transported his dead body. But the **Δρόμος Ἀχιλλέως** was a long narrow peninsula off the mouth of the Borysthenes, formerly joined to the mainland. Here Achilles was said to have made a race-course, and instituted games during or after the Trojan war; and many writers have confounded this spot with the White Island above mentioned, which, as we have seen, was consecrated to the same hero. Euripides has probably not made this mistake, since he mentions each successive stage of the voyage in geographical order, from the Bosporus, past the coast of Salmydessus, and thence along by Leuce to the Cursus Achillis, which joins the Tauric Chersonese. See Map (p. 141).

l. 439. **εὐχαῖσιν δεσποσύνοις** = *votis herilibus*. Cp. *Hec.* 101 *τὰς δεσποσύνους σκηνάς*. The allusion is to Iphigenia's wish l. 354.

l. 440. **φίλα** perhaps has a sarcastic force, 'Leda's *darling*,' or '*precious* daughter,' whom I hate.

l. 443. **αἱματηρὰν**, because the precursor of death. Cp. l. 54, also 643 *χερνίβων ῥανίσι μελόμενον αἱμακταῖς*.

l. 444. **ἑλιχθεῖσα**, 'wreathed' as with a garland, the drops of water

forming a circlet round the head; a highly poetical expression, having a special significance by contrast with the usual *festal* garland. Cp. χοαῖσι στέφει in Soph. *Antig.* 431; also χαίτην ἀμφὶ σὴν χερνίψομαι l. 622.

l. 445. **χερὶ**, not literally (see l. 40), but Iphigenia's lustration was the signal for sacrifice (l. 58).

θάνῃ is more graphic than the strictly grammatical *θάνοι* (after εἴθε ἐλθοῦσα τύχοι), as if Helen were actually in her power. This use of the subjunctive for optative is quite common. Cp. *Orest.* 982 μόλοιμι . . . ἵν' ἐν θρήνοισιν ἀναβοάσω.

l. 446. **ἀντιπάλους**, 'in requital' for the sufferings of Iphigenia, of which Helen had been the prime cause. Cp. l. 356.

l. 450. **δουλείας πανοίπονος** = δουλείας πόνους παύων (Wecklein).

l. 452. **καὶ γὰρ**, etc., 'for even in dreams I would wish to have the society of my home.' The allusion is of course to Iphigenia's dream of Argos (l. 44, etc.).

l. 454. **ἀπολαύειν**, exegetical infin., 'so as to enjoy,' etc.

l. 455. **κοινὰν χάριν**, acc. in apposition to the clause ὕμνων ἀπολαύειν, 'a pleasure that one may share with the wealthy,' i.e. one which we, the lowly and unfortunate, can still enjoy in company with those whose lot is more blest than ours.

ὄλβῳ = τοῖς ὀλβίοις, 'wealthy' in the literal sense, i.e. 'prosperous.'

l. 456. Here begins the anapaestic march of the Chorus, as they see the two strangers approaching, manacled for the sacrifice.

δίδυμοι, not necessarily 'coupled together,' but 'here come *the pair*, their hands fast bound with chains.'

l. 458. **πρόσφαγμα**. Cp. l. 243 n.

The words **σιγᾶτε, φίλαι** are addressed to the remainder of the Chorus by the Coryphaeus, who speaks these anapaestic lines.

l. 459. **ἀκροθίνια**, 'choicest specimens.' Cp. l. 75 n., also *Phoen.* 203, where the Chorus style themselves ἀκροθίνια Λοξίᾳ, as specially chosen for Apollo's service.

l. 460. **ναοῖσι**, dat. after πέλας βαίνει = πελάζει. (Paley.) πέλας by itself takes the genitive.

l. 461. The reference is to the Herdsman's concluding words, ll. 336–339.

l. 463. **εἴ σοι**, etc., an apology in keeping with Iphigenia's expressed reluctance to offer human sacrifices (ll. 225, 380 n.).

l. 466. **δίδους ἀναφαίνει** = φανερῶς δίδωσι, 'plainly,' or 'publicly offers.' The Chorus desire to emphasise the statement that they are forced to conform to the plainly-established law of the country, which is distasteful to them as Greeks (οὐχ ὁσίας Ἕλλησι).

Enter Iphigenia. ll. 467–575. (To the attendants.) '*Loose their*

bands, and prepare the rites within. (To Pylades and Orestes.) *Who are your parents, unhappy strangers, and your sister, if ye have one? Whence came ye to these distant shores, alas! never to return?'* ORESTES. '*Why pitiest thou our state, adding pain to misery? Why mourn a doom that is inevitable? Fortune must have her course, and we know your customs here.*' IPH. '*Which of you is Pylades?*' OR. '*This is he.*' IPH. '*Is he thy brother?*' OR. '*In friendship only; we are companions in trouble.*' IPH. '*Wilt thou not tell me thy name?*' OR. '*Why need'st thou know it? better to die nameless.*' IPH. '*What then is thy country?*' OR. '*Argos, whence I wander an exile.*' IPH. '*Then art thou welcome. Knowest thou Troy, which they say has fallen?*' OR. '*That report is true.*' IPH. '*And Helen, where is she?*' OR. '*At Sparta with Menelaus.*' IPH. '*Has Calchas too returned?*' OR. '*'Tis said he has perished.*' IPH. '*How fares Laertes' son?*' OR. '*He lives, but is a wanderer still.*' IPH. '*My curse upon him! But is Achilles alive?*' OR. '*He is not; vain was his wedding at Aulis.*' IPH. '*'Twas a crafty one, they say.*' OR. '*Who art thou, knowing our affairs so well?*' IPH. '*From Hellas I came when a child. But what of the general, Agamemnon?*' OR. '*Speak not of him! he is dead, by a woman slain. Ask me no further.*' IPH. '*This one question more; is his wife alive?*' OR. '*Nay; her own son slew her, avenging his father's death.*' IPH. '*'Twas a righteous crime! But has Agamemnon another child?*' OR. '*One daughter, Electra, still a maid.*' IPH. '*What say they of her that was sacrificed?*' OR. '*Nought, save that she perished yonder.*' IPH. '*Lives then the son of him who was slain?*' OR. '*He lives, nowhere and yet everywhere.*' IPH. '*Away then, vain dreams, nought availing!*' OR. '*The gods, too, alike are vain, and the words of seers, wherein he that trusteth is miserably undone.*'

l. 467. **εἶεν**, not for *εἴη* or *εἴησαν*, but a form of the interjection *εἶα*. Cp. **αἰὲν** for **ἀεὶ** Aesch. *Ag.* 684, also **εἶτεν, ἔπειτεν**, Ionic forms of **εἶτα, ἔπειτα.**

l. 468. **μέθετε**, 'loose' from their bands. Cp. l. 638 **δεσμῶν ἄτερ.** Victims for sacrifice must be free and unrestrained, and reluctance on the part of the animal was considered a bad omen. Cp. *Hel.* 1561 n. In Goethe's drama, Act i. Sc. 2, Iphigenia herself looses the bands of Pylades, exclaiming, 'dangerous is the freedom that I give thee!' since it was the precursor of doom.

l. 470. **στείχοντες**, etc., said to the king's attendants, who had brought the captives from the palace (l. 335).

l. 471. **ἐπὶ τοῖς παροῦσι**, 'for the present occasion,' dat. of circumstance.

l. 472. **ἆρα** for the usual *ἄρα*, as in *Ion* 563 *πότ' ἆρα*, etc. Cp. *Phoen.* 1675 *νὺξ ἆρ' ἐκείνη Δαναΐδων μ' ἕξει μίαν;* [Hermann, however, denies

this usage of ἆρα, and takes all such instances as double interrogations, i. e. (1) 'Have you a mother?' (2) 'Who is she?']

l. 474. The mention of 'sister' leads Iphigenia, whose mind is full of her own supposed bereavement, to fix her thoughts on this relation alone, to the exclusion of the father and mother. The 'irony' of the situation is obvious, especially where she proceeds to exclaim τίς οἶδ' ὅτῳ, etc., being herself ignorant of the facts presently to be revealed.

l. 476. **τὰ τῶν θεῶν**, 'the dispensations of the gods.' Cp. *Alc.* 785 τὸ τῆς τύχης γὰρ ἀφανὲς οἷ προβήσεται.

l. 477. **οὐδὲν κακὸν**, i. e. 'what misfortune may come.' The context sufficiently shows that *future* evil is intended, and though it is of course true that future good, as well as evil, is hidden from man's knowledge, present circumstances would naturally lead Iphigenia to confine her attention to the latter.

l. 478. **παρήγαγε**, etc., 'leads men aside (from certainty) into the region of the obscure.'

Some have found fault with this line as a mere repetition of what has just been said. It is no doubt the same sentiment, but put into a different form, and gives a reason for the statement οὐδὲν οἶδ' οὐδεὶς κακόν. Moreover **τύχη** is each man's individual fortune, forming a part of the general 'divine dispensation' mentioned in l. 476.

ll. 480, 481. **ὡς διὰ μακροῦ**, etc. The sense probably is, 'how long has your coming been delayed, and how long a time will you be absent from your home!'

ἀεὶ explains μακρὸν, 'a long time, even for aye.'

l. 482. **ἐπὶ** probably, as Mr. England renders it, 'at the thought of,' though generally taken as = *insuper*, 'in addition to our impending misfortunes.' Cp. *Or.* 1020, etc., where Orestes deprecates his sister's commiseration, as likely to unman him at the hour of death.

l. 485. **οἴκτῳ**, i. e. by moving pity in others.

[l. 486. The reasons for suspecting this line to be interpolated are given in Crit. Appendix.]

l. 488. For the phrase **μωρίαν ὀφλισκάνειν**, 'to incur the charge of folly,' cp. *Alc.* 1093, Soph. *Ant.* 457; also ἀμαθίαν ὀφλήσομεν *Hec.* 327. See Liddell and Scott, s. v. **ὀφλισκάνω**.

l. 489. **ὁμοίως**, 'all the same,' as in *Alc.* 71 δράσεις θ' ὁμοίως ταῦτα.

l. 491. Cp. *Hippol.* 380 τὰ χρήστ' ἐπιστάμεσθα καὶ γιγνώσκομεν. This is the sort of tautology for which Aristophanes (*Ranae* 1154) makes Euripides find fault with Aeschylus, instancing the line

ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

Here it is intentional, and marks Orestes' impatience at being reminded of a fact which he knew only too well.

l. 492. ἐνθάδ' ὠνομασμένος, 'mentioned here by name,' as reported by the herdsman to Iphigenia, l. 249.

l. 494. ἐν ἡδονῇ = ἡδύ. Cp. ἐν ἀσφαλεῖ l. 762, ἐν εὐμαρεῖ *Hel.* 1227; ἐν τάχει Aesch. *Prom.* 766.

l. 495. πατρίδος Ἕλληνος. See note on l. 341.

l. 499. ὁ γεννήσας πατήρ. Cp. l. 360 n.

l. 500. δυστυχεῖς, etc., possibly imitated by Horace *Epist.* I. 7. 92—

'Me *miserum*, patrone, vocares,
Si velles, inquit, verum mihi ponere nomen.'

l. 501. τοῦτο μὲν, i. e. the fact of your being δυστυχής. 'This,' Iphigenia says, 'is fortune's doing; I do not require to be told it.'

l. 502. Orestes dreads the mockery of strangers more than death itself; hence he will be 'nameless,' so that their ridicule cannot harm him. In the *Aias* of Sophocles there is frequent allusion to the 'laughter of foes' as the bitterest ingredient in the hero's cup of woe (ll. 199, 958, 1403, etc.). In the *Medea* (l. 1362) the queen consoles herself with the thought that Jason shall not taunt her (λύει δ' ἄλγος ἢν σὺ μὴ 'γγελᾷς). Cp. *H. Fur.* 286, where Macaria says that to give occasion for the laughter of foes is 'an evil worse than death.'

l. 503. Cp. Aesch. *Prom. V.* 646 φθόνος μὲν οὐδείς, 'I have no objection.'

ἦ (better than ἤ) φρονεῖς, etc., 'are you *really* so proud' as to mind telling me this?

l. 506. οὐδὲν κέρδος, sc. ἐμοί, with ὡς θανουμένῳ.

l. 508. Ἄργος, i. e. the district of Argolis. Cp. *Thuc.* 6. 105 οἱ Λακεδαιμόνιοι ἐς τὸ Ἄργος ἐσέβαλον. The *town* of Argos was some six miles distant from Orestes' native town, Mycenae.

l. 512. οὐχ ἑκὼν ἑκὼν, an instance of verbal paradox, much affected by Euripides, for which Aristophanes ridicules him in the *Acharnians* 395, etc. (See notes on *Alc.* 141, *Hel.* 138). Orestes fled 'unwillingly,' inasmuch as the Furies drove him from land to land; 'willingly,' because he was not expelled by his countrymen, and moreover he hoped to get a respite from his toils on reaching Tauri (ll. 85, etc.).

l. 513. καὶ μὴν, etc., '*and yet* (though you come unwillingly) your coming is welcome to me.' [The transference of this distich from its original place after l. 516 is clearly an advantage.]

l. 514. σὺ τοῦδ' ἔρα, sc. πόθου, 'cherish thou that longing of thine, i.e. I wish thee joy in its fulfilment. Ἐρᾶν, like our 'love,' may mean to 'cherish' a pleasure attained, as well as to 'desire' something future. [But Seidler's τοῦθ' ὅρα, 'see to that,' may be right.]

l. 516. παρέργῳ, in its usual sense of 'additional trouble,' as in *H. Fur.* 1340 πάρεργα γὰρ τάδ' ἔστ' ἐμῶν κακῶν (*incrementum malorum*). Orestes means, that the trouble of answering her enquiries is not worth

considering, when compared with the greater trouble that is coming upon him.

l. 518. ὡς μήποτ' ὤφελον = ὡς ὤφελον μὴ εἰδέναι.

l. 519. οἴχεσθαι = ὀλέσθαι, 'has perished;' hence δορὶ is dat. of the instrument.

l. 520. Cp. *Bacch.* 1230 οὐδ' ἄκραντ' ἠκούσαμεν.

l. 522. τῶν ἐμῶν τινι is perhaps intentionally vague, and may refer to the family generally, himself of course included. The return of Helen had no direct influence upon the fortunes of Orestes and his house; but it marked the termination of the war, which occasioned the return of Agamemnon and the other heroes. According to Homer (*Od.* 3. 305, etc.) Menelaus did not return until seven or eight years after Agamemnon's murder; but here, as elsewhere, Euripides does not follow the Homeric narrative. See *Helena*, Introduction, p. ix.

l. 523. προὐφείλει, etc., i.e. 'I owe her a grudge of old,' as the prime cause of the war.

l. 525. μῖσος, abstract for concrete noun, = 'hateful object.' Cp. ἀμαθίαν l. 386 n., also *Med.* 1323 ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι.

l. 526. γάμων, in reference to her illicit nuptials with Paris.

l. 528. πάντα συλλαβοῦσά μ' ἀνιστορεῖς, i.e. 'you ask me a comprehensive question.' Her query is simple enough on the surface, but Orestes knew how much it involved in detail; hence he says (l. 530) 'examine me, and I will tell you.' Cp. *Hel.* 765 ἦ πόλλ' ἀνήρου μ' ἐνὶ λόγῳ μιᾷ θ' ὁδῷ.

l. 529. τοῦτο, a cognate accus., since ἐπαυρέσθαι takes the genitive. Σοῦ or ἀπὸ σοῦ must be supplied.

l. 531. Calchas is reported to have died of grief at being beaten in soothsaying by Mopsus, grandson of Teiresias, at a grove sacred to Apollo, near Colophon. (Strabo 14. 1.)

l. 533. ὦ πότνια, i.e. Artemis (l. 463).

ὡς εὖ, *quam juste.* (Schöne.)

τί γάρ, sc. πράσσει, as in ll. 543, 576, = 'how *then* about Odysseus?' or '*why then* what,' etc. Cp. *Matt.* 27. 23 τί γὰρ κακὸν ἐποίησεν; Γὰρ = γὲ ἄρα, and the force of the latter particle here predominates.

l. 534. ὡς λόγος. Orestes might have heard this by report from Menelaus, who in *Od.* Bk. 4. tells Telemachus of his father being alive, upon previous information from Proteus. (Wecklein.)

l. 536. μηδὲν κατεύχου, *ne impreceris.* Exultation over a fallen foe was considered indecorous. Thus Odysseus rebukes Eurycleia, Hom. *Od.* 22. 411—

> ἐν θυμῷ, γρηῦ, χαῖρε, καὶ ἴσχεο μηδ' ὀλόλυζε·
> οὐχ ὁσίη κταμένοισιν ἐπ' ἀνδράσιν εὐχετάασθαι.

What follows refers to the disordered state of Ithaca during the chief-

tain's absence. For **νοσεῖν**, a metaphor transferred from bodily to political 'disorder,' cf. *Med.* 16 *καὶ νοσεῖ τὰ φίλτατα.*

l. 538. **ἄλλως**, 'fruitlessly,' inasmuch as the nuptials were never completed. Cp. l. 25.

l. 539. **οἱ πεπονθότες**, purposely vague, like *τινί* in l. 522.

l. 540. Mr. England takes **τἀφ'** as a crasis for *τὰ ἐπί*, '*towards* Hellas,' i. e. '*in* Hellas,' because the thought is directed thither. Is it not rather a crasis for *τὰ ἀπό*, 'what comes *from* Hellas,' i. e. 'Greek affairs?' Cp. l. 1182 n.

l. 541. **ἀπωλόμην**, 'suffered misfortune,' i. e. 'exile.' So *perire* in Plautus, with or without *e patria* expressed. Cp. l. 1363 *ἥν ἀπώλεσ' ἐκ δόμων.*

l. 543. **εὐδαιμονεῖν**, in allusion to Agamemnon's presumed 'good fortune' as victor at Troy. Orestes, knowing his sad fate, replies **οὐ γὰρ ὅν**, etc., i. e. *οὐ γὰρ* (*ἐκεῖνος*), *ὅν οἶδα, τῶν εὐδαιμόνων* (*ἐστί*).

l. 548. **τινά**. So Haemon, Soph. *Ant.* 751, says of Antigone *ἥδ' οὖν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινά*, meaning *himself.*

l. 550. **ἐστέναξας**, the aorist referring to an action just a moment past, where we should use the present, 'why *do* you sigh?' Cp. *ἐπῄνεσα Med.* 708, *ἐκάλεσα Hel.* 348, *ἀπέπτυσα ib.* 664, etc.

l. 552. **γὰρ** has here its ordinary *inferential* force (l. 533 n.), the sense being, 'ay (well may'st thou bewail him) *for*,' etc.

ἐκ, of the agent for *ὑπό*, occasional in Attic Greek, but common in Herodotus. Cp. Soph. *Ant.* 264 *ἐκ τῶνδ' ἄρχομαι.*

l. 556. **ὅν ἔτεκε**, for emphasis, like *ὁ γεννήσας πατὴρ* l. 360.

l. 557. **ὡς**, added to the simple question *τί δὴ θέλων*; appears to have the force of 'what was his *avowed* motive?' The **δὴ** emphasises *τί*, and must not be confounded with the ironical *ὡς δή*, as in l. 582.

l. 559. **ὡς εὖ**. Cp. l. 533 n. For **δίκαιον** as subst. = *δίκην* Hermann quotes Aesch. *Agam.* 812 *δικαίων ὧν ἐπραξάμην πόλιν*. With **κακὸν** it forms an *oxymoron*, 'an act of justice, though in itself criminal.'

The verb **εἰσπράσσειν** is not found elsewhere in Euripides, but it is specially used in prose of exacting payment of debts, and is therefore appropriate to the context here.

l. 560. **δίκαιος ὤν**, i. e. 'though justified (in the act) the gods do not allow him to prosper.' Possibly also *δίκαιος* may contain a tacit allusion to the fact of Orestes' acquittal before the court of Areopagus (l. 965). But in any case *δίκαιος ὢν* goes with *εὐτυχεῖ*, not (as Hermann takes it) with *τὰ πρὸς θεῶν.*

l. 561. **λείπει**, historic present, 'has he anyone left,' etc.

l. 562. Euripides takes no notice here of the other daughter, Chrysothemis, whom he mentions in the *Orestes* l. 23, and who appears as one of the characters in Sophocles' *Electra.*

l. 566. **χάριν ἄχαριν**, another *oxymoron*, 'in an ungrateful cause, the cause of a bad woman,' viz. Helen. Cp. *Phoen.* 1755 *χάριν ἀχάριτον εἰς θεοὺς διδοῦσα.* The prepositional *χάριν*, being actually a subst., may take an adj. in attribution. Cp. l. 1445, Soph. *Aias* 176 *νίκας ἀκάρπωτον χάριν.*

l. 568. **κοὐδαμοῦ καὶ πανταχοῦ**, i. e. with no abiding-place, but wandering all over the world.

l. 569. **ἄρα** = 'after all,' as in l. 351. Cp. *Hel.* 616 n. *ἐνθάδ' ἦσθ' ἄρα.*

l. 570. **σοφοὶ δαίμονες**, in allusion to the oracle of Apollo, which he imagines to have deceived him. Cp. ll. 77, etc.

l. 572. Monk cites *Hec.* 959 *φύρουσι δ' αὐτὰ* ('human affairs') *θεοὶ πάλιν τε καὶ πρόσω | ταραγμὸν ἐντιθέντες.*

l. 573. The text is doubtful. With **λυπεῖται** we must supply *τις*, taking **ἓν μόνον** as acc. of respect, 'one thing alone is a source of pain to a man, when,' etc. Whatever be the true reading, we have here one of Euripides' favourite invectives against soothsayers, who were at this time especially unpopular, for having recommended the disastrous expedition against Sicily. See note on *Hel.* 744.

l. 575. **ὡς ὄλωλε**, a formula expressing reserve, = 'perishes miserably.' Cp. *Med.* 889 *ἀλλ' ἐσμὲν οἷον ἐσμέν*, and Tennyson's *Geraint and Enid*, 'he being *as he is*,' i. e. dead. Orestes adds, in bitterness of soul, **τοῖσιν εἰδόσιν**, i. e. 'as those only know, who (like myself) have experienced it.'

l. 576. **τί δέ**, etc., sc. *πράσσουσα*, and cp. l. 533.

ll. 578–642. IPHIGENIA. '*Listen; I have a plan for thy safety. Wilt thou, if I release thee, carry a letter from me to Argos? Thus thou mayest go free, and let this man abide his fate.*' OR. '*Nay, rather give* him *the letter, and let me remain here. He is the companion of my fortunes; I cannot save my own life by his destruction.*' IPH. '*What a noble soul is thine! May my brother, if I find him, be like thee. Have then thy will.*' OR. '*Who will sacrifice me?*' IPH. '*I, for 'tis my office.*' OR. '*With thine own hand?*' IPH. '*No, I do but sprinkle thy head; others will do the deed.*' OR. '*What shall be my tomb?*' IPH. '*A fiery chasm in the rock.*' OR. '*O for a sister's hand to bury me!*' IPH. '*Vain prayer! for she is far away. Yet will I do thee what service I can, with oil and honey and rich adornment for thy corse. But I go to fetch the letter.* (To the attendants.) *Guard them meanwhile unbound.*'

Exit IPHIGENIA.

l. 578. **λόγον**, 'plan' (England). Cp. ll. 753, 912.

l. 579. For the sing. **σπεύδουσα**, in apposition to the plural subject of *ἥκομεν*, see l. 349 n.

l. 580. **τὸ εὖ** = 'success.' Cp. Aesch. *Agam.* 120 *τὸ δ' εὖ νικάτω.*

ll. 584–587. This incident of the 'captive' is generally supposed to have been introduced on account of Iphigenia's presumed inability to write the letter for herself, the education of Greek women being, even in a later age, very much neglected. However this may be, her leading motive is obviously to arouse pity in the heart of Orestes for her unfortunate position, and to deprecate any imputation of cruelty on her part in the performance of an enforced duty. Possibly the whole story is a 'pious fiction,' invented for the occasion; at all events, according to Greek notions, such a device would be quite excusable.

l. 586. For the masc. **φονέα** with fem. χεῖρα cp. l. 341 n., and add ref. to *Med.* 360 *χθόνα σωτῆρα κακῶν.*

l. 591. The sequence **οὔτε . . . καὶ** for *οὔτε . . . τε* is very rare. Examples occur in the N. T., *John* 4. 11, and in Lucian, *Dial. Mar.* 14. 1, but no earlier instance is quoted to illustrate the text.

l. 592. **θέλω,** sc. *σὲ εἰδέναι*. This is another instance of 'irony,' Orestes himself being her dearest friend there.

l. 593. **καὶ**, not 'also,' with **λαβὼν** = 'thou as well as I,' but 'even,' with *σώθητι*, emphasising *σὺ* ('thou, even *thou*,' rather than anyone else), in special contrast to *οὗτος* l. 595. Iphigenia could not lawfully save a prisoner, but she resolves to save Orestes in spite of law, not as yet exactly knowing how to do it.

οὐκ αἰσχρὸν, i.e. one that you need not be ashamed to take. She wishes to remove any scruples Orestes might have about leaving his friend in the lurch. To this he replies directly in l. 606 *αἴσχιστον*, etc.

l. 599. The sense is, 'I am the conductor (pilot) of this adventure (voyage); he is only my companion to share my troubles.' The actual fact of their voyage adds reality to an ordinary metaphor. In *κοινῇ τ' ἔπλευσα* (l. 675) the allusion is perhaps not metaphorical.

l. 602. **χάριν τίθεσθαι**, sc. *σοι*, 'to oblige you at the cost of (*ἐπί*) his destruction.'

l. 603. **ὣς** for *οὕτως* is rare in tragedy. It occurs however in *Troad.* 721, *Hec.* 888, *Elect.* 155, *Bacch.* 1068 (England); to which may be added Aesch. *Ag.* 903 *εἰ πάντα δ' ὣς πράσσοιμεν.*

l. 605. **ὁ χρῄζων**, 'whoever will.' Cp. Xen. *Cyrop.* 2. 1. 18 *ὁ χρῄζων λαμβανέτω ταῦτα.*

l. 606. **αἴσχιστον ὅστις**, a mixture of the two constructions *αἴσχιστον εἴ τις* and *αἴσχιστος (ἐστὶν) ὅστις*. Cp. *Hel.* 272—

καὶ τοῦτο μεῖζον τῆς ἀληθείας κακόν,
ὅστις τὰ μὴ προσόντα κέκτηται κακά,

also Thuc. 3. 45 *πολλῆς εὐηθείας ἐστὶν, ὅστις οἴεται*, etc. Euripides is rather fond of this sort of anacoluthon; cp. *Hel.* 267, 941, *Phoen.* 509.

l. 607. **σέσωται** is the true Attic form, from the older *σαόω* (*σόω*).

Afterwards came σέσωσμαι, formed from σώζω, but the 1 aor. was always ἐσώθην.

l. 610. **ὀρθῶς φίλος.** Cp. Soph. *Ant.* 99 τοῖς φίλοις δ' ὀρθῶς φίλη.

l. 613. **πλὴν ὅσα,** etc., 'save in so far as,' etc., i. e. '*only* I see him not.' Πλὴν, etc., is almost equivalent to ἀλλ' οὐχ ὁρῶ νιν.

l. 616. **τοῦδε,** i. e. 'of dying,' not (as some take it) 'of Pylades here.' Cp. ll. 485, etc.

τυγχάνει = 'is your lot' or 'destiny,' i. e. 'you *must* have a strong desire,' etc.

τις in its colloquial use = 'sort of,' applied to something strange and unaccountable. (Jelf, *Gr. Gram.* § 659.)

l. 618. **προστροπὴν,** lit. 'supplication,' hence priestly 'office.'

l. 619. **ἄζηλα,** neut. pl. in apposition to preceding sentence θεᾶς . . . ἔχω. Cp. l. 650.

l. 620. **κείμεθα** being virtually the passive of τίθημι = 'I am subjected to,' and is naturally followed by εἰς ἀνάγκην.

l. 626. **πῦρ . . . χάσμα τε,** a sort of hendiadys, = 'a chasm full of fire.' Diodorus Siculus (20. 14) thinks Euripides may have borrowed the idea from some description of a statue of Cronos (i. e. Baal-Moloch) at Carthage, on whose sloping arms children were laid for sacrifice, so as to roll off into a fiery chasm beneath.

l. 627. **πῶς ἂν** = *utinam*. Cp. *Alc.* 865 πῶς ἂν ὀλοίμαν; also *Med.* 97, 173, etc. Περιστέλλειν was the technical term for laying out a corpse and dressing it in funeral array (κόσμος *Alc.* 149 n.), a duty which devolved upon the nearest relations of the deceased. Cp. Soph. *Ant.* 903 τὸ σὸν δέμας περιστέλλουσα.

ll. 628, etc. In Iphigenia's reply the 'irony,' to which we have previously adverted (l. 592), reaches its climax.

l. 630. **οὐ μὴν** with **ἀλλὰ** in its usual sense = *verumtamen*, lit. 'not (so) indeed, but,' etc.

l. 631. **ὧν . . . χάριν,** 'whatever service is in my power I will not fail (to perform),' = τούτων χάριν ἃ δυνατόν ἐστι δοῦναι. Performance of the regular rites being impossible under the circumstances, she will do the best she can, by casting the usual offerings into the 'fiery chasm,' called τάφος (l. 632), and πυρὰ (l. 635).

ll. 632–635. See the account of the burial of Patroclus in Homer *Il.* 23. 164, etc.; also that of Achilles referred to in *Od.* 24. 67 καίεο δ' ἔν τ' ἐσθῆτι θεῶν καὶ ἀλείφατι πολλῷ καὶ μέλιτι γλυκερῷ, and Aesch. *Persae* 612–620.

l. 633. **κατασβέσω** doubtless refers to 'quenching' the remnant of fire left in the smouldering ashes. All Iphigenia could really do would be to pour the oil into the chasm where the remains of Orestes lay, since the ashes could not be *collected* for burial in the usual way.

l. 634. Cp. Aesch. *Pers.* 614 τῆς τ' ἀνθεμουργου στάγμα, παμφαὲς μέλι. No translation can do justice to the exquisite beauty of either line. Such an expression as (when literally rendered) 'the joy (lit. 'brightness') of the tawny mountain-bee that gusheth from flowers' is perhaps unrivalled.

l. 637. τὸ δυσμενὲς, etc., 'do not take (interpret) the unkindly act (of slaying you) as *my* doing.' The stress is on ἐμοῦ, hence μὴ 'μοῦ, not μή μου, is the right reading.

l. 638. δεσμῶν ἄτερ. See note on l. 468. The attendants now reappear from within the temple (l. 470).

l. 641. πιστὰς, 'credible,' because conveyed in writing, not by mere report.

ll. 643–657. Here follows a short *Commos*, or dialogue between the Chorus and the two strangers, commiserating the fate of Orestes and congratulating Pylades on his escape; yet he too is to be pitied on account of the loss of his friend. At l. 651 the Chorus separate into two halves, reuniting at the Epode in l. 654.

l. 645. μελόμενον = 'consigned to,' lit. 'in the care of,' or 'at the mercy of,' as if the implements of sacrifice *desired* their victim. Cp. *Hel.* 197 (of Troy) πυρὶ μέλουσαν δαΐῳ.

l. 646. οἶκτος γὰρ, etc., '*nay*, this is no matter for pity, rejoice *rather*.' Observe, however, that the two clauses are inverted; the one with ἀλλὰ should really come first, and is answered by γάρ.

l. 647. νεᾶνία is here a trisyllable, answering to χερνίβων in the strophe, l. 643.

l. 648. σεβόμεθα = μακαρίζομεν, followed by the usual gen. of the cause or ground of congratulation.

l. 649. πόδα, the cognate acc. with ἐπεμβάσει. Cp. οὐ βαίνω πόδα *Elect.* 94, ἐκβήσει πόδα *Heracl.* 168, etc., etc.

l. 650. ἄζηλα, cp. l. 616 n. Pylades refuses congratulation, as Orestes had deprecated pity.

l. 651. σχέτλιοι πομπαί, said to Pylades, in reference to his return home.

l. 654. μᾶλλον, sc. διολλύμενος (Hermann). The text is uncertain (see various readings).

l. 655. δίδυμα μέμονε, etc., 'is distracted with doubt, whether,' etc. Cp. Hom. *Il.* 16. 435 διχθὰ δέ μοι κραδίη μέμονε.

l. 656. πάρος = *potius*, as in Hom. *Il.* 8. 166 πάρος τοι δαίμονα δώσω. Cp. Lat. *prius*, as in Hor. *Od.* I. 12. 13 'Quid *prius* dicam,' etc.

ll. 660–724. ORESTES. '*Who can she be? Some Argive certainly, knowing our affairs so well.*' PYL. '*I think so too: yet one thing distresses me.*' OR. '*What is that?*' PYL. '*I cannot leave thee here alone to perish. At home too men will call me coward, betrayer of my friend—nay even his murderer for private ends. Together we have*

wrought, and together let us perish now.' OR. *'Say not so; it were a double misfortune for me that thou should'st share my fate. To me, who am in misery, death is but gain; but thou art prosperous still. Go then, wed my sister and raise up children to our house, and when thou comest to Argos I charge thee build me a tomb and let my funeral rites be performed, and tell them how I died. Farewell, true friend and comrade! Phoebus hath deceived me by lying oracles, and lured me hither to destruction.'* PYL. *'I will do thy bidding. But all is not yet lost, and fortune still may change.'* OR. *'Hush! she comes.'*

l. 657. **πέπονθας ταὐτὸ**, etc., 'are your thoughts the same as mine,' about what we have just heard? The answer of Pylades implies that he must first learn what Orestes' thoughts are before he can reply to this question.

l. 663. Achilles had not been mentioned by *name*, only as **παῖς Θέτιδος** (l. 537). But, as Mr. England observes, ὀνομάζειν often means in Homer 'give him his proper title, i. e. his *patronymic*; hence "son of Thetis" is said to be his ὄνομα.'

l. 668. **ὡς κοινὰ πράσσουσα**, i. e. as being personally interested, being herself a *particeps rerum*.

πράσσει, the usual idiomatic use of indic. for opt. in dependent clauses, for the sake of effect.

l. 670. **τὰ γάρ τοι**, etc. This clause explains the preceding one, the sense being—'You have forestalled what I was going to observe about her accurate knowledge of Greek affairs; *only I do not concur in your conclusion that she must be an Argive, for* the fortunes of our chieftains are widely known.' [Hermann makes the clause τὰ γὰρ, etc., parenthetic, and refers πλὴν ἐν to ἕτερον λόγον (672). This disturbs the natural sequence of the clauses, and weakens the force of ἀτὰρ, which marks the entrance upon a new subject after the period at ἦν.]

τοι = 'in fact.'

l. 671. The antecedent of **ὧν** is **πάντες**, 'all who have ever had any dealings with mankind,' by visiting or being visited. This sense of **ἐπιστροφὴ** occurs in *Hel.* 440 οἷσιν οὐκ ἐπιστροφαί. So the verb ἐπιστρέφεσθαι = *versari*. [Some take the meaning here to be 'all who have paid *attention* to these matters' (cp. Soph. *Oed. Tyr.* 134 τήνδ' ἔθεσθ' ἐπιστροφήν), but the other interpretation is better.]

ἦν = 'ever was,' or 'has been.'

l. 672. **διῆλθε**, sc. ἡ νεᾶνις (660), who has been the subject of all the previous speech, and therefore would be readily understood here. The **ἕτερον λόγον**, as shown by the speech of Pylades, must refer to Iphigenia's acquiescence in the proposal of Orestes that *he* should be left to die (614). This Pylades repudiates as αἰσχρὸν, though he afterwards yields to the persuasion of his friend.

l. 673. ἄμεινον ἂν μάθοις, i.e. by my help, when you have explained yourself, 'you will understand better' what she meant.

l. 675. κοινῇ τ' ἔπλευσα, in direct allusion to Orestes' words, l. 600. The sequence τε ... καί, = 'as ... even so,' marks a necessary connexion between the two facts; καί ... καί (as in the next line) considers each separately = 'both ... and;' τε ... τε (677) merely joins and enumerates two or more objects of a similar kind.

l. 676. δειλίαν, i.e. 'the *reputation* of cowardice.' Cp. *Med.* 218 *δύσκλειαν ἐκτήσαντο*. So, in a good sense, *Hel.* 1151 *ἀρετὰς κτᾶσθε*, 'win the *meed* of valour.'

l. 679. The postposition of σὲ brings together the two verbs προδοὺς and σεσῶσθαι for the sake of contrast. Cp. *Ion* 293 *πῶς ξένος σ' ὢν ἔσχεν οὖσαν ἐγγενῆ;*

l. 680. ἐπὶ with dative indicates the circumstances, '*while* your house was in disorder.' (Paley.) For *νοσεῖν* in its metaphorical sense cp. l. 693 *οὐ νοσοῦντα μέλαθρα*, and note on l. 536.

l. 681. ῥάψας μόρον. Cp. *Androm.* 836 *φόνον ῥίψασα συγγόνῳ*, Aesch. *Eum.* 27 *Πενθεῖ καταρράψας μόρον*. So of treacherous designs *ῥάπτειν δόλον*, etc., like Latin *suere, consuere*. See note on *Alc.* 537.

l. 682. γαμῶν, prob. the present, 'as having in your sister an *heiress* for my wife,' since she would become one by the removal of Orestes. *γαμεῖν* = 'have to wife,' just as *τίκτειν* = 'be the mother of.' Cp. *Troad.* 962 *ἣν ὁ μὲν βίᾳ γαμεῖ*. If *γαμῶν* be taken as future, 'about to marry,' this clashes with the fact that Pylades had already married Electra (ll. 696, 915), unless we adopt Paley's suggestion that the πολλοὶ may not have known this. But in Mycenae such an event in the royal family must have been notorious. Here, as in l. 562, Euripides takes no account of the other sister, Chrysothemis.

l. 683. δι' αἰσχύνης ἔχω = *αἰσχύνομαι*. So *διὰ φόβου, δι' ἔχθρας, δι' ὀργῆς*, etc., with ἔχειν or εἶναι. Cp. l. 372 n.

l. 687. εὔφημα φώνει = 'hush.' Cp. l. 123 n. The stress is on τἀμά, 'my *own* misfortunes I needs must bear,' without letting you share them, and so imposing upon myself a 'double' burden.

l. 689. ὃ γάρ, etc., in reference to l. 674.

l. 690. ταῦτα refers to the λυπρὸν and ἐπονείδιστον combined.

l. 692. λείπειν, the pres. (if genuine) has its own force, '*to be* leaving.' See Crit. Appendix.

l. 693. καθαρά, 'untainted' by crime. For νοσοῦντα cp. l. 680 n.

ll. 695, 696. σωθείς, κτησάμενος, *nom. pendens*. The construction changes at l. 697.

l. 697. ὄνομα, i.e. 'my family,' which would be continued through his sister Electra.

l. 700. **ἵππιον Ἄργος.** Cp. Homer's *Ἄργος ἱππόβοτον Il.* 2. 287, and elsewhere.

l. 701. **ἐπισκήπτω,** usually with a dative. But cp. *Alc.* 336 *ἐπισκήψω τούσδε.*

l. 702. **τύμβον,** i. e. a cenotaph at Argos. Cp. Hom. *Od.* 4. 584 *χεῦ' Ἀγαμέμνονι τύμβον, ἵν' ἄσβεστος κλέος εἴη.* (Wecklein.)

l. 703. **κόμας.** Cp. l. 172 n.

l. 705. **φόνῳ,** in reference to the fatal sprinkling (*δρόσον αἱματηρὰν* l. 433) before the sacrifice.

l. 707. **ἔρημα** belongs both to *κήδη* and *δόμους*, i. e. my father's house, which is also yours by marriage, soon to be desolated by my death.

l. 709. **συγκυναγέ.** Cp. l. 95, *Hipp.* 1093 *σύνθακε, συγκυναγέ.*

συνεκτραφείς, as his foster-brother in the house of Strophius, whither Orestes had been removed for safety after his father's murder.

ll. 711, etc. The strain of bitterness against Phoebus, in which Orestes had indulged at starting (l. 77), is here continued. Later, about l. 979, his confidence in the oracle begins to return.

l. 712. **τέχνην θέμενος** = *τεχνησάμενος.* So *θέσθαι μάχην, θυσίαν,* etc. = *μάχεσθαι, θύειν,* etc.

l. 713. **τῶν πάρος μαντευμάτων.** Cp. l. 77 n.

ll. 719–722. Pylades here, as at ll. 105, etc., tries to reassure Orestes by hinting at the possibility of a change of fortune for the better. By this means the poet prepares the spectators for a prosperous termination.

l. 722. **ὅταν τύχῃ,** i. e. 'sometimes,' as fortune orders it. When fortune is at its worst its tide may often turn.

Enter Iphigenia with the tablet. Ll. 725–899. Iphigenia. '*Here is the letter; yet one thing more I ask.*' Or. '*What is thy will?*' Iph. '*Let him swear to convey it to Argos.*' Or. '*Wilt thou, too, swear to get him safely hence?*' Iph. '*I will myself set him on board his ship.*' Or. '*Swear then, and dictate to him the oath.*' Iph. '*Say thou wilt give this tablet to my friends at home.*' Pyl. '*I swear it.*' Iph. '*And I will get thee safe out of this land.*' Pyl. '*Yet, if the ship be wrecked and the tablet lost, I alone escaping, may this oath be void?*' Iph. '*I will read aloud the letter; thus, if the tablet be lost, thou mayest preserve its contents.*' Pyl. '*'Tis well; say on.*' Iph. (reading) '*Tell Orestes, Iphigenia sends this message—Bring me to Argos, brother* Orestes; *again I speak thy name!*' (Pyl. and Or. '*Heaven save us!*') Iph. '*Say that Artemis saved me from death and brought me here. This is all.*' Pyl. '*'Tis soon done. Orestes, I give thee this tablet from thy sister's hand.*' Or. '*I take it; and now let me embrace thee, sister! nay, turn not from me.*' Iph. '*It cannot be. Art thou then Clytaemnestra's son?*' Or. '*Ay, and Agamemnon's, too.*' Iph. '*Hast thou*

proof of this?' OR. *'Know'st thou the strife of Atreus and Thyestes, and the sun's averted face, wrought upon thy loom?'* IPH. *'With my own hand I wove this picture.'* OR. *'And the nuptial bath at Aulis, and the hair thou didst send thy mother? Nay, I myself have seen the lance that slew Oenomaus stored in thy chamber.'* IPH. *'Thou art indeed Orestes. O lot most blest! the light of our house restored!'* OR. *'Thou too, my sister, long mourned as dead! unhappy has been our lot.'* IPH. *'Ah! fatal day at Aulis—ill-omened nuptials—a father's hand raised to take my life—yet deliverance came. But now what safety may I find for thee? How wilt thou escape, by sea or land? Either way is full of peril. What god or man can aid us now?'*

l. 725. **ὑμεῖς** to the attendant guards. Cp. l. 470.

l. 726. **τοῖς ἐφεστῶσι σφαγῇ**. Cp. l. 624.

l. 727. **δέλτου πολύθυροι διαπτυχαὶ** = *δέλτος πολλὰς θύρας* (*πτυχὰς*) **ἔχουσα**. According to Pollux the leaves of a tablet, when double, were called *θύραι* (being like folding doors), but when more than two, *πτυχαί*. Here the two expressions are combined in one phrase. Cf. *ἐν δέλτου πτυχαῖς Iph. A.* 98. For a description of ancient tablets and the modes of fastening them see Dict. Ant. s. v. TABULA.

l. 728. **ἐπὶ τοῖσδε**, 'besides,' in reference to the oath she is about to exact from Pylades (l. 735).

l. 730. **πέσῃ** = 'suddenly changes.' *Πίπτειν* naturally implies a change for the worse (cp. *εἰς ἀηθίαν πίπτει Hel.* 418); here it is just the other way.

l. 731. **ἀπονοστήσας χθονὸς**, 'having got safely away from this land.' The primary sense of *νοστεῖν*, from its probable connexion with *νεῖσθαι*, is simply to 'travel.' Cp. *Hel.* 428, 474.

l. 732. **παρ' οὐδέν**. Similarly *παρ' ὀλίγον*, etc., where the *παρὰ* = 'by the side of,' 'compared with,' i.e. 'equivalent to.' Cf. Aesch. *Agam.* 221 *λιτὰς δὲ . . . παρ' οὐδὲν ἔθεντο φιλόμαχοι βραβῆς.*

l. 737. **τοὺς αὐτοὺς λογοὺς**, 'the same terms,' i. e. an oath of similar import, which shall be as valid as his own.

l. 739. **μὴ θανόντα**. The **μὴ** is due to the oblique form of the sentence (*ἀφήσειν*).

l. 741. **συγχωρήσεται**. The fut. *mid.* of this verb is rare. It occurs in Plato, *Meno*, c. 22 *συγχωρήσομαί σοι.*

l. 743. **ἔξαρχε**, 'dictate' the form of oath; the Latin term is *praeire.*

l. 744. According to MS. reading (in text) Iphigenia dictates to Pylades the single word **δώσω**: the rest she says in her own person showing the letter (**τήνδε**) to him. For proposed alterations see Crit. Appendix.

l. 746. **Κυανέας**, cp. l. 241 n.

l. 727. **τοιοῖσδ' ὅρκιον**, 'to bind you to your promise.'

l. 748. **τιμάς**, 'office.' Cp. l. 53, and Lat. '*honoribus* fungi.'

l. 750. **ἐκλιπὼν**, 'failing to perform.' Cp. *Supp.* 1194 ὅρκον ἐκλιπόντες.

l. 753. **παρήλθομεν**, 'omitted to mention.'

l. 754. **ἀλλ' οὔτις**, etc., i. e. it is not too late to mention it now, if it is *à propos* to the business. Strictly speaking, no addition should have been made when the oath was once taken.

l. 755. **ἐξαίρετον**, 'this exception' to the terms of the oath.

l. 756. **χρημάτων**, 'the cargo' of the ship.

l. 759. **οἶσθ' ὃ δράσω**, a variety of the common tragic phrase *οἶσθ' ὃ δρᾶσον*, in which the *οἶσθ' ὃ* had become a sort of formula, not literally translatable, but equivalent in sense to 'what you know to be best.' See note on *Hel.* 315. With *δράσω* it is of course possible to construe literally, 'Do you know what I will do?' and it may have been from this or a similar phrase that the formula became as it were stereotyped in colloquial use.

πολλὰ πολλῶν κυρεῖ, a proverb, meaning 'the more resources one has the better,' corresponding to our *Many irons in the fire*, and the German *Viel hilft viel.* (Seidler.)

l. 761. **ἀναγγεῖλαι**, infin. of purpose, 'for you to repeat,' the subject being supplied from *σοί*. Here, as is often the case, the Greek and English uses of the infinitive exactly correspond.

l. 762. **ἐν ἀσφαλεῖ**=*ἀσφαλές*. Cp. l. 494 n.

l. 765. For the repetition of the *σ* sound in this line cp. *Med.* 476 *ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι*. The comedians Plato and Eubulus ridiculed Euripides for this propensity; e. g. in a fragment of a play by the former poet we find the line *ἔσωσας* (or *ἔσωσα σ'*) *ἐκ τῶν σιγμάτων Εὐριπίδου.*

l. 768. **κλύοντά σου**, *verbis tuis*, 'in your name.' (Wecklein.)

l. 771. **τοῖς ἐκεῖ**, dat. of relation='in their belief,' but also implying that her life can be of no service to them.

l. 776. **τιμάς**. Cp. l. 748 n.

l. 777. **ποῦ**, i. e. 'in what state of mind are we?' equivalent to saying 'are we dreaming?' With **ηὑρήμεθα** cp. the French *se trouver.* For the dual participle (*ὄντε*) with plural verb cp. *Phoen.* 69 *τὼ δ' ἐς φόβον πεσόντε . . . ξυμβάντ' ἔταξαν.* This construction is common in Homer.

l. 778. **ἀραία**, i. e. a demon of mischief, or avenging spirit (**ἀλάστωρ**), in case the oath were not kept. Cp. *Med.* 608 *καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις.*

l. 779. **ἵν' αὖθις**, etc., said to Pylades as bearer of the message.

δὶς=*δεύτερον* (l. 769).

l. 780. **ἐν τοῖς ἐμοῖς**, 'in matters which concern me (alone),' as if Orestes had no part in them also. This is another instance of 'irony.' See l. 592 n.

l. 781. οὐδὲν, according to Wecklein, answers τί = 'I have *no* reason.' It may, however, as well mean 'it is nothing,' sc. ἐστί.

ἐξέβην ἄλλοσε, probably colloquial, = 'my thoughts were wandering.'

[l. 782. For the probable spuriousness of this line see Crit. Appendix.]

ll. 783, etc. For the story cp. ll. 28–30.

l. 788. ὦ . . . περιβαλοῦσα, i. e. 'how easy of fulfilment is the oath with which thou hast bound me!' For the form of expression cp. Soph. *Phil.* 1402 ὦ γενναῖον εἰρηκὼς ἔπος = 'what noble words hast thou spoken!'

l. 789. κάλλιστα, etc., 'right fairly hast thou sworn' in reference to Iphigenia's promise of safe deliverance (l. 746).

σχήσω, either 'detain you,' or intransitively 'refrain;' probably the latter.

l. 790. ἐμπεδώσομεν, 'ratify' by performance. For the change of number in the verb (when the plural is used of one person) cp. *Troad.* 904 ὡς οὐ δικαίως, ἢν θάνω, θανούμεθα.

l. 791. ἀποδίδωμι = 'deliver' as your due. Cp. Lat. '*reddere* epistolam,' etc.

l. 793. γραμμάτων διαπτυχὰς = 'the folded letter,' like δέλτου διαπτυχαὶ l. 727. Cp. ἀμφίβληστρα τοίχων l. 96.

l. 794. οὐ λόγοις, i. e. 'not in words' of the written letter, but in actual embraces.

l. 795. ἐκπεπληγμένος, sc. καίπερ, as is indicated by ὅμως, etc., following. Often the ὅμως is itself attached to a participle, and must then be rendered 'although,' as in *Med.* 282 ἐρήσομαι δὲ, καὶ κακῶς πάσχουσ' ὅμως, = καίπερ πάσχουσα.

l. 796. ἀπίστῳ βραχίονι. The epithet is transferred from the person to the member which performs the action;—'with my arm all incredulous I will embrace thee.' Cp. τυφλῷ ποδί *Hec.* 1050, *Phoen.* 834, ἀνοσίῳ ποδὶ *Hel.* 868.

l. 799. Observe the double construction of περιβαλὼν, here and at l. 796. So in Latin, 'circumdare urbem muro,' as well as 'circumdare urbi murum.'

l. 801. μή μ' ἀποστρέφου, *ne me averseris.* Cp. *Hel.* 78 ὅστις ὢν μ' ἀπεστράφης.

l. 802. δοκοῦσα, imperf. part. = 'though thou *didst* not expect.' An exactly similar instance occurs in *Alc.* 1134 ἔχω σ' ἀέλπτως, οὔποτ' ὄψεσθαι δοκῶν. See Goodwin, *Greek Moods and Tenses*, § 16. 2.

l. 804. The δὲ introduces an objection, = '*why* Argos,' etc. μεστὸν must mean more than 'full of his *fame*,' since that would not prevent his bodily presence elsewhere. What Iphigenia means is that Orestes filled (as it were) Argos with his presence, i. e. that the place was so

much identified with him and his doings that she could hardly imagine his being anywhere else.

l. 807. **Πέλοπός τε**, etc., 'ay, and to Pelops' grandson too was I born (from her),' i. e. Agamemnon too was my father. So in Hom. *Il.* 14. 115 the father's name is put in the dative after a similar verb, *Πορθεῖ γὰρ τρεῖς παῖδες ἀμύμονες ἐξεγένοντο.* For needless alterations of the text see Critical Appendix.

ll. 809, 810. By **πυνθάνου** Orestes means 'test me by asking something about our family affairs.' To this Iphigenia, fearing she might put some leading question that might help him to a right answer, replies 'Nay, *you* had better speak (i. e. put the queries), so that I may learn the truth,' i. e. find out by the nature of your enquiries whether you are really Orestes or not.

l. 811. **ἀκοῇ Ἠλέκτρας**, 'by hearsay from Electra.' It must be remembered that Orestes was quite a child when he was sent away from home to Strophius, the father of Pylades. The double verse marks the second portion of the dialogue, in which Orestes now takes the lead.

l. 813. **ἡνίκα**, etc., lit. 'I heard (of its happening) *what time* they strove about a lamb,' etc. = *ἤκουσα τότε γενομένην ἔριν, ἡνίκα περὶ ἀρνὸς ἤριζον.* (Schöne.)

l. 814. **εὐπήνοις ὑφαῖς.** Cp. l. 312.

l. 815. **κάμπτεις**, etc., a metaphor from the turning-post in the *δίαυλος* (cp. l. 81), round which the chariot had to be guided, as close to it as possible; hence equivalent to 'you come very near my heart,' = *ἔθιγες φρενῶν Alc.* 108.

l. 816. **εἰκὼ . . . μετάστασιν**, 'the picture of the sun starting from his course.' Cp. l. 194 n.

l. 818. **λοῦτρα**, the nuptial water, which Clytaemnestra sent to Iphigenia from an Argive spring. It was the custom for the bride and bridegroom to bathe on their wedding-day in water fetched from a particular stream. At Athens it was the fountain of Enneacrunus, formerly called Callirrhoë (Thuc. 2. 15); at Thebes the river Ismenus. See Becker's *Charicles*, pp. 483, 484.

l. 819. **οὐ γὰρ**, etc. According to the text (if genuine) this must mean, 'the marriage was too good a one to deprive me of that,' i. e. a marriage with so distinguished a hero as Achilles would not be wanting in any of the usual accessories. There is doubtless a tone of irony in *ἐσθλὸς*, since the so-called 'marriage' was but a pretext to lure her to destruction (l. 25). Another way is to understand *τὸ μὴ εἰδέναι* after *ἀφείλετο*, 'deprive me of the recollection;' but this is less probable.

l. 820. **τί γάρ**; rhetorical, like the Latin *quid?* = 'surely you must remember,' etc. With **δοῦσα** supply *οἶσθα* from l. 814; **μητρὶ** goes

with φέρειν, since δοῦσα φέρειν means sending by the hand of a messenger.

l. 821. The lock of hair was to be laid in her tomb (cenotaph) at Argos, as a substitute for her body, which would be burnt in sacrifice at Aulis. So in Statius, *Theb.* 9. 900, the dying Parthenopaeus sends a lock of hair to his mother Atalanta, saying, 'Hunc tamen, orba parens, . . . toto capies pro corpore crinem . . . huic dabis exsequias.'

l. 823. λόγχην is emphasised by its irregular position without metrical necessity. Otherwise the verse might have run λόγχην παλαιὰν Πέλοπος ἐν δόμοις πατρός.

l. 825. The common story was that Oenomaus was killed by a fall from his chariot, which broke down in the race owing to the treacherous conduct of Pelops. The present version seems to refer to a single combat between Pelops and Oenomaus, in which the latter was slain, and Euripides probably chose it in order to avoid discrediting the character of Pelops in the mouth of his descendant, Orestes.

l. 826. The lance would be kept as a heirloom in the family, and placed for greater security in the παρθενῶνες, which were in the innermost part of the palace.

ll. 827, etc. The whole of this scene should be compared with the similar one in the *Helena* 622, etc., where Menelaus, like Orestes here, speaks for the most part in steady iambic metre, while Helena, like Iphigenia, gives vent to her feelings in excited 'dochmiacs.'

[The *dochmiac* metre is based upon the union of an iambus with a tróchee, followed by a long syllable (⏑ – – ⏑ | –), which produces an irregular *jerky* effect in scanning. As each long syllable may be resolved into two short ones, we get such varieties as—

⏑⏑⏑ – ⏑̄ | –
⏑ – ⏑⏑⏑ | –
⏑⏑⏑ ⏑⏑⏑ | –

the final syllable itself (–) being also in many cases common (⏒) or resolved (⏑⏑). These various modes of arrangement, often in combination with other feet preceding or following, constitute the 'dochmiac' system in general use.]

l. 828. The word τηλύγετον (if genuine) seems to have been adopted from Homer in its received sense of 'well-beloved;' probably also with a view to its *traditional* derivation from τῆλε, 'far off,' and γα- (γεν-), the root of γίγνομαι. Euripides very likely had in his mind the passage in *Il.* 9. 143, where Agamemnon says of Orestes—

ὅς μοι τηλύγετος τρέφεται θαλίῃ ἐνὶ πολλῇ.

[The real derivation of τηλύγετος is unknown; it is not even certain that it has anything to do with τῆλε or γίγνομαι. If it has, and if τῆλε can refer to time as well as to place (which is doubtful), it has been

suggested that τηλύγετος may mean a 'late-born' and long-expected son, and on that account highly esteemed.]

l. 832. A *senarius*, only with tribrachs for iambi or spondees in every foot but the last, expressing strong emotion.

δάκρυ' ἀδάκρυα, 'tears of joy.' Cp. *Hel.* 654 ἐμὰ δὲ δάκρυα χαρμονᾶν πλέον ἔχει χάριτος ἢ λύπας. (Wecklein.) The twice-repeated **κατὰ** is separated by *tmesis* from *νοτίζει*.

l. 834. **τὸν**, the relative pronoun, refers back to ἔχω σ', Ὀρέστα, etc., l. 828.

ἔτι βρέφος, etc. Cp. l. 231.

l. 835. **ἔλιπον ἔλιπον**. Repetition (usually of a verb) in lyric passages, to express emotion, is a favourite device of Euripides, sometimes pushed to excess, and fairly ridiculed by Aristophanes, *Ranae* 1352, etc. For instances cp. *Hel.* 207, 214, 384, 650; also ll. 402, 864, 869 of this play.

l. 836. **κρεῖσσον ἢ λόγοισιν** = 'more than words can tell,' but probably also (as Mr. England thinks) with direct reference to Orestes' words (l. 794) τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἱρήσομαι.

l. 837. **ψυχά**, etc. For the form of address cp. l. 344 n., also *Ion* 859 ὦ ψυχά, πῶς σιγάσω;

l. 839. **θαυμάτων πέρα** occurs also in *Hecuba* 714.

λόγου, with *πρόσω*, 'far beyond my calculation.'

l. 840. **ἐπέβα**, 'hath befallen us.'

l. 843. **πρὸς αἰθέρα ἀμπτάμενος**, a favourite Euripidean phrase, parodied by Aristophanes in the *Ranae* 1352. Cp. *Med.* 440 αἰθερία δ' ἀνέπτα, also *Orest.* 1376, *Hec.* 1083 (where, however, most editors omit *αἰθέρα*).

l. 845. **Κυκλωπὶς**, from the so-called 'Cyclopian' walls of Mycenae, Tiryns, and other ancient towns, built of huge masses of rough-hewn stone, portions of which still remain. Cp. *Iph. A.* 152 Κυκλώπων θυμέλας, *ib.* 265 Μυκήνας τὰς Κυκλωπίας. The building of these walls was attributed to the Cyclopes.

l. 847. **χάριν ἔχω**, etc., explained by ὅτι . . . ἐξεθρέψω, i. e. 'I thank thee for the sustenance of my brother's life, to be the light (succour) of our house.' For **φάος** = σωτὴρ cp. Soph. *Ant.* 600 φάος ἐν Οἰδίπου δόμοις, also Virg. *Aen.* 2. 281 'O *lux* Dardaniae.'

l. 850. **γένει**, i. e. by belonging to so illustrious a family as that of the Atreidae. The thought is suggested by Iphigenia's appeal to her native town.

l. 852. **οἶδ' οἶδα**, etc., 'well do I *mind* (remember) the day when,' etc. Cp. ll. 814, 819. *Hec.* 110 οἶδ' ὅτε χρυσέοις ἐφάνη σὺν ὅπλοις.

l. 854. **θῆκέ μοι** = *admoveri jussit.* (Klotz.)

l. 856. Seidler takes **ἀνυμέναιος** with Ἀχιλλέως, *nullis Achilli nuptiis*

iuncta. But it is better taken literally, 'without the nuptial hymn,' instead of which were δάκρυα καὶ γόοι (860). Ἀχιλλέως will then go with κλισίαν λέκτρων, which is a periphrasis for λέκτρα. Cp. λέκτρων εὐνὰς *Herc. Fur.* 798.

l. 859. ὅτε, sc. οἶδα from l. 852.

l. 861. χερνίβων. The sacrificial sprinkling (l. 54) here took the place of nuptial χέρνιβες. Cp. l. 818.

l. 862. For this use of the aorist cp. l. 550 n.

l. 864. ἀπάτορα πότμον, i. e. the misfortune of having a father who was no father to me; an *oxymoron*, like δάκρυ' ἀδάκρυα (l. 832). Cp. μήτηρ ἀμήτωρ Soph. *Elect.* 1154.

l. 865. ἄλλα, etc., i. e. 'one misfortune brings another in its train.' Cp. l. 191 μόχθος δ' ἐκ μόχθων ᾄσσει.

l. 867. This last remark leads Orestes to remind his sister of what fate *might* have done for them. εἰ σόν γ', ἀδελφόν, etc. = 'if, for instance, you had slain your own brother.' The thought of this causes a fresh outburst of passion (ὦ μελέα, etc.). For the arrangement of lines see Crit. Appendix.

l. 869. τόλμας, the causal gen. after an exclamation. Cp. *Med.* 96 μελέα πόνων, *Hipp.* 366 τάλαινα τῶν ἀλγέων.

l. 872. δαϊχθεὶς, in explanation of ὄλεθρον ἀνόσιον, = τὸ δαϊχθῆναι after ἀπέφυγες, 'you barely escaped unhallowed destruction at my hands.'

l. 873. ἐπ' αὐτοῖς, rarely used for ἐπὶ τούτοις (πράγμασι), 'what will be the end of it all?' Note the position of τίς between ἢ and τελευτά.

l. 875. εὑρομένα, middle voice, 'achieving.' Compare the active ἀνευρίσκειν, 'to invent,' l. 882.

l. 876. πόλεως has been suspected as corrupt, but taken in connexion with ἀπὸ φόνου it yields good sense, = 'from a murderous land.' Perhaps πόλεως is used rather than χώρας, because the sacrifice was an institution of the *state* (ll. 38, 595).

l. 880. ἐπὶ with πέλασσαι (tmesis), cp. l. 832 n. The verb is probably intransitive, with ξίφος for its subject. The compound ἐπιπελάζω does not occur elsewhere.

l. 885. ῥιπᾷ, *impetu*, expressing the hurry and rush of flight, the word being specially used of wind, speed of wings, and the like. Cp. Wordsworth's 'swept in the *storm* of chase' (*Excursion*, bk. iv).

l. 886. ἄρα, 'then,' i. e. if you go by land. The preposition διὰ belongs to φῦλα as well as to ὁδούς. For a similar arrangement Köchly quotes *Phoen.* 361 τάρβος εἰς φόβον τε, Soph. *Oed. Tyr.* 733 Δελφῶν κἀπὸ Δαυλίας, Hor. *Od.* 3. 25. 2 'quae nemora aut quos agor in specus.'

l. 889. μὴν = 'to be sure (you must go, etc.),' indicating the only alternative left.

l. 890. **στενοπόρου** may be a substantive after πέτρας, 'the rocks that guard the strait' (cp. Thuc. 7. 73 τὰ στενόπορα), or an adjective with πέτρας (gen. sing., as in l. 746), 'with a narrow passage between.'

μακρὰ κέλευθα, not = 'longum *est* iter,' but accusative in apposition to the sentence, = '*which is* a long course,' etc.

l. 892. **δρασμοῖς**, just as we speak of a 'run' by sea.

l. 895. **τάλαν**, said to Orestes in her despair of saving him.

τίς . . . ἢ θεὸς, etc., 'what god or man, or what unexpected chance might find us a way out of our difficulties, (even) a release from our misfortunes?'

l. 898. **δυοῖν μόνοιν.** Though Electra was alive, Iphigenia thinks only of herself and Orestes, upon whom the salvation of their house depended. So in Soph. *Ant.* 941 Antigone speaks of herself as τὴν βασιλίδα μούνην λοιπήν, not regarding her sister Ismene.

ll. 900, 901. **ἐν τοῖσι θαυμαστοῖσι**, etc., 'this that I have seen with my eyes, etc., is marvellous, and past belief if told.' With **κλύουσα** a verb (such as οἶδα) is easily supplied from εἶδον, and, as Hermann remarks, the contrast between hearsay and actual observation is a tragic commonplace. Cp. *Med.* 654 εἴδομεν, οὐκ ἐξ ἑτέρων μῦθον ἔχω φράσασθαι.

ll. 902–986. PYLADES. '*No time for demonstrations now; let us provide for our safety.*' OR. '*Yes, for thus may heaven help our cause.*' IPH. '*First I would fain hear about Electra.*' OR. '*She is the wife of my friend here.*' IPH. '*Who is he?*' OR. '*The son of Strophius; he is our cousin and the saviour of my life.*' IPH. (to Pylades.) '*Let me greet thee.*' (To Orestes.) '*How camest thou to slay thy mother?*' OR. '*In vengeance for my sire. But ask no more.*' IPH. '*Does Argos now own thy sway?*' OR. '*Nay, I am an exile, chased by Furies from land to land.*' IPH. '*Why camest thou hither?*' OR. '*At Apollo's bidding. I will tell thee my story. After the dreadful deed was done Phoebus sent me to Athens to stand my trial. There all men shunned me as an outcast, and made me fare apart; I all the while uncomplaining, conscious of my guilt. Then came I to the trial on Ares' hill, the dread goddesses my accusers; but Phoebus saved me. Yet the pursuit of the Furies ceased not, until I came to Apollo's shrine, and vowed to perish there, unless the god sent me deliverance. Whereupon he bade me come hither, to take the image from this temple and convey it to Athens. Therefore, my sister, aid me in this enterprise; so shall I be freed from my madness, and thou shalt behold with me thy native land once more.*'

l. 903. **εἰκὸς** is out of order. The regular construction should be τὸ μὲν . . . λαβεῖν εἰκός ἐστι.

l. 905. **ὄνομα τῆς σωτηρίας**, a rather common periphrasis. Cp.

εὐγενείας ὄνομα *Hec.* 380. It gives the notion of dignity, which is here heightened by the addition of κλεινόν.

ll. 907, 908. **μὴ 'κβάντας τύχης**, etc. It is best to take the μὴ as negativing both verbs ἐκβάντας and λαβεῖν,—'not to abandon present fortune, when they have found an opportunity (of using her), *nor* to seek irrelevant pleasures,' i.e. pleasures 'other than' or 'besides' what concerns the present crisis. As applied to Orestes and Iphigenia, this means that they had better not waste time in affectionate demonstrations, but take instant means to provide for their safety. The word ἄλλας seems to stand in a sort of contrast to καιρὸν, and to be equivalent in fact to ἀκαίρους; while ἡδονὰς includes not only embraces (χειρῶν περιβολὰς), but commiserations (οἴκτους) besides, which also have their charm. The repetition of λαβεῖν (after λαβόντας) seems intentional. [Others take μὴ with ἐκβάντας only,—'not to abandon fortune, etc., *but* to take a different kind of pleasure,' i.e. the pleasure of providing for their safety. This is less clear, and puts rather a strain upon the sense of ἡδονάς.]

l. 910. **τοῦδε**, i.e. our deliverance (l. 905). What follows is an illustration of the familiar proverb 'Heaven helps those who help themselves,' which has its counterpart in most languages. Cp. Aesch. *Prom.* 738 ὅταν σπεύδῃ τις αὐτὸς, χὼ θεὸς συνάπτεται.

l. 912. Iphigenia, with a woman's pertinacity, insists on completing her information about the family. Hence the **γε** has its proper force 'you shall *at least* not prevent me,' etc.

λόγου, 'my say,' i.e. 'questioning' (πυθέσθαι). Or 'my resolve,' of knowing all that is to be known.

l. 914. **πάντα**, etc., 'all,' i.e. 'anything,' that I can learn about her fate 'is interesting to me.'

l. 915. **τῷδε**, i.e. Pylades *here* (pointing to him). In the next line Iphigenia calls him **οὗτος** = *iste*, 'your friend,' but in l. 918 she as it were appropriates him by using the pronoun ὅδε again.

l. 917. **κλῄζεται** = 'is well known as,' etc. Cp. *Phoen.* 10 ἐγὼ δὲ παῖς μὲν κλῄζομαι Μενοικέως.

l. 918. **ὅδ' ἐστί γε**, 'this then must be,' etc. Strophius had married Anaxibia, a daughter of Atreus, but had no issue before Iphigenia left Greece.

l. 919. **σαφὴς** = 'true.' Cp. Soph. *Oed. Col.* 623 εἰ Φοῖβος σαφής.

l. 920. **ἔκτεινε**. For the imperf. see note on ἐκαινόμην l. 27.

l. 924. **τὰ δεινά**, etc., '*that* dreadful deed' you spoke of (l. 556). Cp. l. 320 n.

l. 926. **ἀνθ' ὅτου**, an adverbial conjunction, 'the reason *why*.' Hence it can follow a feminine subst. (αἰτία), with which it cannot agree in gender.

l. 928. **ἀποβλέπει**, 'looks to you' for protection. Cp. Xen. *Mem.* 4.

2. 30 ὦ Σώκρατες . . . πρός σε ἀποβλέπω. So Lat. *respicere*, as in Caesar, *B. Civ.* 3. 5 'ad hunc summa imperii respiciebat.' (Wecklein.)

l. 930. **οὔ που**, 'surely not.' Cp. *Hel.* 600 οὔ που βαρβάρων συλᾶσθ' ὕπο.

For **νοσοῦντας δόμους** see on l. 680.

l. 931. **Ἐρινύων**, a trisyllable, as in l. 970. Some write **Ἐρινῦν**. It is the gen. of the author (subjective), 'panic inspired by the Furies.' Cp. Aesch. *Prom.* 919 Ἥρας ἀλατείαις, 'wanderings inflicted by Hera.'

l. 932. **ταῦτα**, with μανεὶς = ταύτην τὴν μανίαν. 'Was this then the madness you were reported to have even here upon the shore?' (l. 284). **καὶ ἐνθάδε**, i.e. not only in Greece, but in this land also.

l. 933. **ὤφθημεν**, etc., 'yes, this is not the first time I have been thus visibly afflicted.'

l. 935. The persecution of Orestes by the Furies is compared to the driving of a horse with a rough bit, which makes its mouth bleed. For a similar metaphor cp. Virg. *Aen.* 6. 79, where Phoebus is said to control the Sibyl—'ille fatigat Os rabidum, fera corda domans, fingitque premendo.'

l. 936. **ἐπόρθμευσας πόδα**. Cp. πορθμευόμενον ἴχνος l. 266.

l. 939. **αἴδε**, as usual, refers to what follows, 'this' that I am going to tell you. There is no occasion to make it refer back to the θέσφατα l. 937. (though even then it would rightly agree in gender with ἀρχαί). The murder of his mother was 'the starting-point of his troubles.'

l. 941. **εἰς χεῖρας ἦλθε**. By this expression Orestes wishes to have it understood that he acted under compulsion from Phoebus.

μεταδρομαῖς, etc. Cp. ll. 79, 80.

l. 943. **δή**, 'at last,' Lat. *demum*. **ἐξέπεμψε** (if genuine) means 'sent me abroad' from my home.

l. 944. **δίκην παρασχεῖν**, infin. of purpose, 'to take my trial.' The defendant is said παρέχειν δίκην, 'to afford an (occasion of) action' to the prosecutor, here represented by the Furies.

ἀνωνύμοις, i.e. whom men dare not name; hence they were styled Σεμναί or Εὐμενίδες. Cp. *Orest.* 37 ὀνομάζειν γὰρ αἰδοῦμαι θεάς. Here the epithet ἀνωνύμοις must be purely conventional, since Orestes utters the name Ἐρινύες three times in the course of this speech.

l. 945. **ψῆφος**, 'tribunal,' as in l. 969, *Elect.* 1262. The story in the *Electra* is as follows (l. 1528):—

ἔστιν δ' Ἄρεώς τις ὄχθος, οὗ πρῶτον θεοὶ
ἕζοντ' ἐπὶ ψήφοισιν αἵματος πέρι,
Ἁλιρρόθιον ὅτ' ἔκταν' ὠμόφρων Ἄρης,
πόντου κρέοντος παῖδ', ἵν' εὐσεβεστάτη
ψῆφος βεβαία τ' ἐστὶν ἔκ γε τοῦ θεοῖς.

In Aesch. *Eum.* 681, etc. Athene is said to have instituted the court

of Areopagus for the trial of Orestes; but this reference to Ares and Halirrhothius points to a legend respecting a previous trial for murder on the same hill. The story is also told by Apollodorus 3. 14. 2.

l. 946. **ἐκ τοῦ δή**, etc. = 'for some alleged pollution,' not here specified.

l. 947. **ἐλθών**, a *nom. pendens*, the construction being changed at *οὐδεὶς ἐδέξατο*. Cp. l. 695 n.

On what follows, Müller, in his dissertation on Aesch. *Eumenides*, observes that a homicide was regarded by the Greeks in a twofold light: on the one hand, with feelings of dread, inducing men to shun his society; on the other hand, with respect and pity (*αἰδὼς*) as one that claimed protection and even hospitality. Here we see both feelings exemplified; for while the 'rigidly righteous' excluded Orestes from their houses, others more compassionate admitted him under the same roof, but not to a common table.

l. 949. **μονοτράπεζα** probably means that each person had a separate table, the object being to isolate the murderer, but in a less marked manner than if he alone had had a table all to himself. Cp. l. 953. This would be an instance of the *αἰδὼς* mentioned above.

l. 951. **σιγῇ**, etc., 'by silence they contrived to bar me from conversation' = *ἐτεκτήναντο ὅπως ἀπρόσφθεγκτος εἴην*.

l. 952. **δαιτὸς πώματός τε**, probably the gen. of respect, **αὐτῶν** being governed by *δίχα*.

l. 953. **εἰς ἄγγος ἴδιον**, etc., i.e. instead of having a common bowl (*κρατὴρ*) from which the wine was served into smaller goblets, each had a separate vessel (*χοῦς*), containing an equal measure, and in this fashion they 'enjoyed themselves' (*εἶχον ἡδονήν*).

l. 956. **κἀδόκουν**, etc., 'I pretended not to notice (their treatment of me), lamenting with deep groans that I was my mother's murderer.' That is (as Badham rightly explains it) Orestes wished the Athenians to understand that his grief was caused, not by their discourtesy, but by his own guilty conscience. The seeming opposition between *ἤλγουν σιγῇ* and *μέγα στενάζων* is explained on the supposition that he made no direct remonstrance with them for their conduct, though by his inarticulate sighs and groans he contrived to attract their attention to his distressed state of mind. [Hermann's explanation of *οὐκ εἰδέναι*, etc., 'I pretended not to know that I was my mother's murderer,' cannot be right; for how could Orestes be supposed by the Athenians to have forgotten the very cause of his exile and the crime he had come to expiate?]

[ll. 958–960. I have bracketed these three lines as of doubtful genuineness. If Euripides wrote them, we must suppose that, in order to gratify his audience by a reference to the traditional origin of their

Feast of the Χόες, he so far disregarded proprieties as to make Orestes speak of it as a time-honoured festival (κἄτι τὸν νόμον μένειν) within a few years at most after his visit to Athens. I offer the suggestion that the lines were afterwards inserted by some one who, aware of the origin ascribed to the festival, wished to state more precisely what the original spectators of the play would have known well enough by implication. At the same time there is no internal or documentary evidence of any interpolation.

l. 959. **τελετὴν γενέσθαι**, 'have been made the occasion of a festival,' viz. the Χόες, held on the second day of the Anthesteria, when they drank out of separate goblets for a prize. See *Dict. of Ant.* s. v. DIONYSIA. Hence **χοῆρες ἄγγος τιμᾶν** (rather a strange expression) refers to the keeping of this festival, lit. 'to honour the vessel holding a χοῦς measure:' equal to about six pints.

The Scholiast on Ar. *Equites* 95 says that Pandion (or, according to Athenaeus, Demophon) was king of Athens at this time, and prescribed this mode of drinking (χόα οἴνου ἑκάστῳ παρατεθῆναι).

l. 960. **Παλλάδος λεών.** Cp. l. 1014, also Hor. *Od.* 1. 7. 5 'intactae Palladis urbem (arcem).']

l. 961. **ἐς δίκην τ'.** Elision at the end of a line is very rare. Another instance is in Soph. *Oed. Col.* 1163, where the α of μολόντ(α) is cut off before αἰτεῖν in the next line; also *Antig.* 1031.

ll. 961–965. This sentence is doubly involved; first, by the parenthesis ἐγὼ μὲν . . . Ἐρινύων attached to the *protasis* ὡς . . . ἔστην, and secondly, by the *anacoluthon* in Φοῖβός μ' ἔσωσε instead of ὑπὸ Φοίβου ἐσώθην.

l. 962. **θάτερον**, etc. According to Pausanias, 1. 28, there were two stone blocks on opposite sides of the court of Areopagus; one for the accuser, called λίθος ἀναιδείας ('relentlessness'), the other for the accused, called λίθος ὕβρεως ('criminality').

l. 963. **πρέσβειρα** an unusual and apparently stilted form for πρεσβυτάτη, parodied by Aristophanes, *Ach.* 883 πρέσβειρα πεντήκοντα Κωπᾴδων κορᾶν (speaking of a fine eel!). The nom. πρέσβειρα (sc. λαβοῦσα) should of course strictly be the gen. absolute (ταύτης Ἐρινύος λαβούσης, etc.), but it is attracted into the same case as ἐγὼ, to which it runs parallel.

l. 964. **εἰπὼν ἀκούσας τε**, an instance of ὕστερον πρότερον, 'having heard the charge and answered in my defence.' Others refer εἰπὼν, etc. to Phoebus, avoiding the *anacoluthon* (l. 961 n.); but Phoebus is referred to here solely in his character as a *witness*, though in the Æschylean trial he appears also as *advocate* (καὶ μαρτυρήσων ἦλθον . . . καὶ ξυνδικήσων). See the trial scene from the *Eumenides*, at the end of the volume.

l. 966. Pallas, as president (ἡγεμὼν) of the trial, counts the votes, and

finding them equal, declares that Orestes is acquitted (*νικᾷ δ' Ὀρέστης, κἂν ἰσόψηφος κριθῇ Eum.* 711). Hence was established the rule that equality of votes should carry acquittal, and this *principle*, arising out of the decision of the goddess in this trial, was called *ψῆφος Ἀθηνᾶς, calculus Minervae.*

ὠλένῃ is more descriptive than *χειρί* would have been. Cp. '*ulnis* tollere' Ovid, *Met.* 9. 652.

l. 967. **πειρατήρια,** like Lat. *periculum* = 'trial,' dependent on *νικῶν*, 'I came off victorious in the trial for murder.'

l. 969. **ὡρίσαντο,** 'determined,' i. e. fixed on this spot for their habitation. For *ψῆφον* cp. l. 945 n. The temple of the Eumenides was a subterranean passage at the foot of the Hill of Ares, approached by a long chasm, with a spring of water at the botton. Cp. *Electra* 1270:—

δειναὶ μὲν οὖν θεαὶ τῷδ' ἄχει πεπληγμέναι
πάγον παρ' αὐτὸν χάσμα δύσονται χθονός,
σεμνὸν βρότοισιν εὐσεβὲς χρηστήριον.

This union of the worship of the Eumenides with the Court of Areopagus added a peculiar religious sanction to its proceedings.

l. 970. For the scanning of *Ἐρινύων* see on l. 931.

νόμῳ, 'the ordinance' of Athene mentioned in l. 967, which was henceforth to become a precedent. In the *Eumenides* all the Furies are pacified by the promise of a temple; here the dissent of some of them is necessary, in order to provide for the persecution of Orestes, on which the plot hinges. (Köchly.)

l. 971. **ἀϊδρύτοισιν,** 'restless,' (Paley.) For **ἠλάστρουν** cp. l. 934.

l. 972. Cp. Aesch. *Choeph.* 1025 *μεσόμφαλόν θ' ἵδρυμα, Λοξίου πέδον.*

ll. 973, etc. Schöne cites Hdt. 7. 140 for a similar attempt to force the oracle, made by some Athenian envoys, who threaten to remain at the shrine until they get a favourable response: *οὔ τοι ἄπιμεν ἐκ τοῦ ἀδύτου, ἀλλ' αὐτοῦ τῇδε μενέομεν, ἔστ' ἂν καὶ τελευτήσωμεν.*

l. 974. **αὐτοῦ,** 'on the spot,' as in the above citation.

l. 975. **σώσει,** the direct mood, according to the usual Greek idiom, instead of the optative.

l. 977. **διοπετές.** Cp. l. 88 n., also *οὐράνιον* l. 986.

l. 983. **κασίγνητον κάρα.** Cp. Soph. *Ant.* 1 *αὐτάδελφον Ἰσμήνης κάρα.*

l. 984. Observe the force of *ἐκ* in *ἔκσωσον*, 'get me safely *away*.'

l. 987. **ἐπέξεισι,** usually with a dative, but as indicating hostile *motion* it may well take an accusative, especially when combined with a transitive verb (*ἄγει*) governing the same word.

ll. 989–1088. IPHIGENIA. '*This only I desire, to save thee and our house. But I fear the king's wrath and Artemis, if the image be removed. Yet will I not shrink, but die, if need be, to secure thy safe return.*' ORESTES. '*Thou shalt not die for me; our lot is one. But I hope for*

success. Artemis surely will not be wroth, else Phoebus had not sent me hither.' IPH. *'How shall we gain our object?'* OR. *'Can the tyrant be slain?'* IPH. *'Nay, that were impiety.'* OR. *'Hide me then inside the temple.'* IPH. *''Tis too strictly guarded—but I have a plan.'* OR. *'What is it?'* IPH. *'I will say it is not lawful to sacrifice thee, a shedder of blood, till thou hast been purified in the sea?'* OR. *'But how get the image from the temple?'* IPH. *'That too must be cleansed, as touched by thy hand.'* OR. *'Where shall these rites be done?'* IPH. *'At the creek, where thy ship lies anchored. Pylades too, as partaker of thy crime, must go along with thee.'* OR. *'Wilt thou tell the king?'* IPH. *'I will persuade him that all is right; see thou to the rest.'* (To the Chorus.) *'Friends, I implore you keep our secret and aid us to escape. In you lies our hope; desert not our cause; else indeed we are undone!'* CHORUS. *'Fear not; we will do thy bidding.'* IPH. *'My blessing upon you! But now retire within, for the king will be here anon—O goddess, once my preserver, save now me and mine, and depart with us to a land more blest!'*

l. 989. **ἔχω**, taken in connexion with *πρίν σε ἐλθεῖν*, =*jamdudum habeo*, 'I have long felt a desire.'

l. 990. **εἰσιδεῖν**, after *πρόθυμον ἔχω*, which = *βούλομαι*, 'to see you (there).' [Hermann is mistaken in constructing it with *πρὶν*, as if parallel to *ἐλθεῖν*.]

l. 992. **κτανόντι**, aor. denoting the act completed in the intention of the doer. Iphigenia was as good as dead *quoad patrem*. Cp. Soph. *Aias* 1126 *δίκαια γὰρ τόνδ' εὐτυχεῖν κτείναντά με*; i. e. 'when he has done his best to kill me.'

l. 994. To remove an apparent difficulty as to the connexion (indicated by **γάρ**) between this and the preceding lines, some editors have transposed ll. 999–1003 to follow 993, while Wecklein thinks some lines have been lost between ll. 993 and 994. (See also Crit. Appendix.) The connexion is however a real one. Iphigenia (ll. 991, etc.) has two objects in view, the latter of which is really involved in the former. These are (1) to deliver Orestes, (2) to restore the family fortunes; wherefore she adds *for* thus (by saving your life) I shall avoid the guilt of a brother's murder, and *moreover* (**δὲ** not **τε**) by your means save our house. The *γάρ* in fact introduces the *causa cognoscendi*, i.e. 'you may be sure I do desire it, *because* by saving you I shall effect the other object as well.' [Those whom this explanation does not satisfy may perhaps adopt Wecklein's suggestion, filling up the supposed *lacuna* somewhat as follows: 'I wish to save you, *therefore I will help you to steal the image*, for by this means,' etc.]

l. 995. The change from the plural **ἀπαλλάξαιμεν** to the sing. **σώσαιμι** is to be noted, especially when (as Mr. England points out) the two

verbs are connected by a common ἄν. But such a connexion is hardly closer than that for instance in l. 578, where a singular participle stands in apposition with a plural verb, the subject being really one individual.

The δὲ after τὴν θεὸν refers back to the μὲν in l. 989.

ὅπως λάθω nearly = μὴ οὐ λάθω, but since δέδοικα implies anxiety about impending difficulties, ὅπως is used, as after ἀπορῶ and the like, = 'I am anxious *as to how* I may,' etc. Cp. *Heracl.* 248 μὴ τρέσῃς ὅπως σέ τις . . . ἀποσπάσῃ (*al.* ἀποσπάσει) βίᾳ, *Hipp.* 518 δέδοιχ' ὅπως μοι μὴ λίαν φανῇς (*al.* φανεῖ) σοφή. [Paley suggests πῶς λάθω;].

In l. 1012 Orestes reassures his sister on this point, and in l. 1400 Iphigenia prays the goddess to forgive her for removing the image.

l. 996. **τύραννον**, probably after λάθω, not after δέδοικα, as this would involve an awkward change of construction. It also suits the context better, since the moment of danger to Iphigenia would be *when* the king found the image gone.

l. 997. **κρηπῖδας**, 'pedestal.' **ἀγάλματος** is perhaps best taken after κενάς.

l. 998. **πῶς δ' οὐ**, etc., = 'how *then* can I escape death?'

τίς δ' ἔνεστί μοι λόγος; 'what excuse can I offer?' Cp. Dem. *in Meid.* § 41 οὐκ ἔνεσται αὐτῷ λόγος οὐδὲ εἷς (Pflugk).

l. 999. **ἀλλ' εἰ μὲν**, etc., 'if this combined object can be effected at one time,' viz. the carrying away of the image and my deliverance. The *protasis* εἰ μὲν, etc. is continued in ἄγαλμά τ' οἴσεις . . . ἄξεις, the *apodosis* is stated in γίγνεται.

l. 1002. **τούτου**, etc., τοῦ ἀγάλματος, i.e. 'if I fail to accompany the image (in your ship) I shall perish' for losing it. [Schöne says τούτου = τοῦ ἄγεσθαι, 'if I fail in escaping,' but this forces the natural sense of χωρισθεῖσα, which merely denotes separation from the object of their voyage, namely to get the statue.]

l. 1004. **φεύγω**, sc. θάνατον, from the following equivalent clause, 'I shrink not from death itself, if only I shall have secured your safety.'

l. 1005. **οὐ γὰρ ἀλλὰ** = 'for certainly,' lit. 'it cannot be but (otherwise than) that,' etc. Cp. Ar. *Ran.* 498 οὐ γὰρ ἀλλὰ πειστέον = 'I must *surely* obey,' as one instance among many.

l. 1006. **ποθεινὸς**, 'regretted.' Cp. *Phoen.* 320 ποθεινὸς φίλοις, ποθεινὸς Θήβαις.

l. 1008. There is no special force in the second part of the poetical compound **κοινόφρων**, (= κοινῇ). Cp. *Ion* 577 στεῖχε κοινόφρων πατρί.

[ll. 1010–11. These lines are probably spurious. (See Cr. Appendix.)]

l. 1012. **γνώμης**, 'my view' of the matter (Paley). **τόδε**, i.e. the act of carrying off the image. This is in answer to Iphigenia's scruples expressed in l. 995 (where see note). Orestes now begins to see that his vituperation of Apollo's oracle (ll. 77, 711) is unwarranted.

ll. 1014, 1015. The lost passage between these lines must have run somewhat as follows—'I believe the gods are on our side, since they have permitted me to reach the end of my wanderings, *καὶ σὸν πρόσωπον εἰσιδεῖν*.'

l. 1018. **τῇδε γὰρ νοσεῖ**, etc., 'for *here* (i.e. in getting away the image) is the difficulty as regards our return.' **Νοσεῖν** (see l. 536 n.) = *laborare* in its metaphorical sense. So *κάμνειν* in *Iph. Aul.* 966 *ἐν τῷδ' ἔκαμνε νόστος.*

l. 1019. **ἥδε βούλευσις πάρα** = *τόδε ἡμῖν βουλευτέον ἐστί.*'

l. 1021. **ξενοφονεῖν**, 'to murder one's host.' Iphigenia refers especially to herself, as bound to Thoas by ties of hospitality. So in l. 1023 she uses the singular **δυναίμην**, considering herself as a partner in the suggested crime.

l. 1023. For the aor. **ᾔνεσα** see on ll. 550, 862.

l. 1025. **ὡς δή**, with **λαβόντες**, 'do you mean that we should effect our escape under cover of darkness?' Orestes replies in effect—'Yes, for I am to act a thief's part, and do not pretend otherwise.'

σκότος, usually masc. in tragedy, but here neuter. Cp. Xen. *Cyr.* 1. 6. 40 *ἐν σκότει*, *Anab.* 2. 5. 7 *εἰς ποῖον σκότος.*

l. 1027. **ἱεροῦ**, probably with *φύλακες*, though it may be taken after *ἔνδον*. See various readings.

l. 1031. **ταῖς σαῖς ἀνίαις**, 'thy troubles,' in allusion to the murder of his mother, but euphemistically expressed.

l. 1032. **γὰρ** = 'why certainly,' with some such ellipse as 'no wonder you can make profit even of my troubles *for*,' etc.

l. 1034. **εἰ κερδανεῖς**. Cp. *Hel.* 1051, where Menelaus replies to the suggestion that he should feign to be dead, **εἰ δὲ κερδανῶ λέγων, ἕτοιμός εἰμι**, etc.

l. 1036. **ἔχουσα**, in implied apposition to the subject of **λέξομεν** (l. 579 n.), 'what reason have you (to offer)?'

τὸ ὅσιον, 'only what is pure,' i.e. 'not till thou art purified will I sacrifice thee.'

l. 1037. **δώσω**, sc. *ὡς* from l. 1035, 'I shall say that,' etc.

l. 1040. **ἔτι**, etc., '*still* the image remains,' i.e. 'you have not yet told me how we are to remove it.'

ἐφ' ᾧ, dat. of purpose, 'which was our object in sailing hither.'

l. 1041. **νίψαι**, dependent on (*ὡς*) *βουλήσομαι* (l. 1039).

σοῦ θιγόντος ὡς, 'under pretext of your having touched (contaminated) it.' Cp. l. 1037.

l. 1042. **ποῖ**, because of implied sense of motion in *νίψαι* (*going* to the shore). We should translate it 'where?' Cp. *Herc. Fur.* 74 *ποῖ πατὴρ ἄπεστι γῆς;*

εἶπας, 'do you mean,' etc., another instance of the 'momentary' aorist; cp. ll. 862, 1023 n.

ἔκβολον, probably, as the context indicates, with *πόντου* (purposely repeated from l. 1039), 'arm' or 'inlet of the sea projecting (*ἐκβάλλων*) inland' (Lat. *aestuarium*), or, according to Wecklein = 'breakers;' cp. *ἐκπίπτει κλύδων* l. 1156. In either case **νότερον** will be an ornamental epithet; cp. '*madida* palude' Ov. *Art. Am.* I. 554 (Schöne). Others render it 'the spray-sprinkled *promontory*, that juts into the sea,' but this involves a less natural construction of *πόντου*.

Orestes is thinking of the creek close to the temple walls (l. 1196), which would be too public for their purpose. But Iphigenia reassures him by saying that she means a spot further off and more retired, close to his own ship.

l. 1043. Cp. ll. 107, 108. **χαλινοῖς** are 'mooring-cables,' also called *χαλινωτήρια Hec.* 539.

l. 1046. **ἡμῖν**, the *dat. ethicus*, 'this of ours.'

φόνου, 'deed of blood,' (l. 1033), in which Pylades is to be supposed to have taken part. [Iphigenia's answer (cp. also ll. 1171, 1173) makes it probable that the reading *φόνου* is correct, but several alterations have been proposed, for which see Crit. Appendix.]

l. 1047. **λέξεται**, the fut. mid. used passively, as in *Alc.* 322 **ἀλλ'** *αὖθις ἐν τοῖς μηκέτ' οὖσι λέξομαι* (where see note.)

Join **χεροῖν** with **μίασμα**, and **ταὐτὸν** with **σοί**, 'the same *with* (as) yourself.' Cp. *Alc.* 365 *ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκήψω κέδροις σοι τούσδε θεῖναι.*

ἔχων, for the more usual infin., lit. 'shall be spoken of as having.' This is an extension of the rule of the participle after verbs of perception to verbs of simple declaration. The same construction is sometimes found with *ἀγγέλλειν*, *ἐπιδεικνύναι*, etc.

l. 1050. **καὶ μὴν . . . γε**, 'well, at any rate' (*et tamen*), i. e. in case of any difficulty there is the ship to fall back upon.

For **πίτυλος** cp. l. 307 n. **νεὼς πίτυλος εὐήρης** describes the ship with its oars in position ready to strike the water. Cp. ll. 1345, etc.

l. 1051. **τἄλλα** refers to getting on board and sailing away. This must be Orestes' task, Iphigenia having done her part as soon as she has got the image down to the shore.

l. 1052. **τάσδε**, i. e. the attendant maidens who form the Chorus.

l. 1054. **εἰς οἶκτον**, 'for exciting sympathy.' Cp. Soph. *Aias* 510 *κάρτα τοι φιλοίκτιστον γυνή*, though there the sense is rather 'prone to lamentation,' here 'to move pity' in others. Similarly *Herc. Fur.* 536 *τὸ θῆλυ γὰρ πῶς μᾶλλον οἰκτρὸν ἀρσένων.*

l. 1055. **τὰ δ' ἄλλα**, according to Paley, is adverbial, 'as for the rest,' Lat. *ceterum*. This line, if genuine, is a somewhat nervous expression of belief that everything will turn out well, = 'I only hope that,' etc.

l. 1058. Since **τἀμά ἐστιν** = *ἐγώ εἰμι*, the infin. **στερηθῆναι**, follows

naturally. Wecklein cites Plat. *Protag.* p. 313 A ἐν ᾧ πάντ' ἐστὶ τὰ σὰ ἢ εὖ ἢ κακῶς πράττειν, where τὰ σὰ practically = σύ.

l. 1059. **ἀδελφῆς**, i.e. Electra (l. 562), **συγγόνου**, of course, being Orestes.

l. 1060. **τάδ' ἀρχέτω** = ἥδ' ἀρχὴ ἔστω.

l. 1061. Cp. *Hel.* 329 γυναῖκα μὲν δὴ συμπονεῖν γυναικὶ χρή.

l. 1062. **σώζειν** = *tacere*, as in Aesch. *Prom. V.* 532 τόνδε (λόγον) σώζων, 'keeping this secret.' Cp. Soph. *Oed. Col.* 1530 αὐτὸς ἀεὶ σῶζε.

l. 1064. For **ὅτῳ** = εἴ τινι cp. l. 606 n. The omission of **ἂν** with the subj. (**παρῇ**) is common in Homer, tolerably so in tragedy, but rare in Attic prose. See note on *Alc.* 79 ὅτου τόδ' ἔγχος κρατὸς ἁγνίσῃ τρίχα.

With **πίστῃ** cp. Virg. *Aen.* 3. 112 '*fida* silentia sacris.'

l. 1066. For the gen. γῆς = εἰς γῆν cp. *Cyclops* 108 πορθμὸν πατρῴας χθονός, Hom. *Od.* 5. 344 νόστου γαίης Φαιήκων. The alternative νόστος ἢ θανεῖν is in apposition to τύχη, 'the chance either of return or of death.'

l. 1067. **σύ**, to the leader of the Chorus. Next four others are addressed in turn (σὲ καὶ σέ, etc.), who were probably the leaders of each rank (ζύγον) or division (Hermann).

l. 1072. **φησὶν** = *ait*, 'assents,' the same as αἰνουσῶν in next line.

l. 1073. **αἰνουσῶν**, sc. ὑμῶν, = εἰ μὴ αἰνεῖτε.

l. 1076. **ἐκ γ' ἐμοῦ**. For ἐκ instead of ὑπό, denoting the agent, cp. ἐκ γυναικὸς σφαγεὶς l. 552 n.

σοι, *dat. ethicus* (cp. l. 1046) = 'as you desire.'

l. 1078. **ὄναισθε** = 'bless you!' Cp. *Iph. Aul.* 1359 ὄναιο τῶν φρενῶν. Hence the Homeric ὀνήμενος, 'blest,' the opposite of ὀλόμενος 'accursed' (*Il.* 1. 2).

l. 1079. **σὸν καὶ σόν**, to Orestes and Pylades, who, at Iphigenia's bidding, enter the temple.

ll. 1082, etc. Cp. the somewhat similar address of Helen to Hera in *Hel.* 1093, etc.

For **Αὐλίδος πτυχὰς** see l. 9 n.

l. 1083. **πατροκτόνου χερός**, 'a father's murdering hand.'

l. 1085. **βροτοῖσι**, 'in men's eyes' (England). Cp. τοῖσιν εἰδόσι l. 575, τοῖς ἐκεῖ l. 771.

l. 1088. The epithet **εὐδαίμονα** not only forms a contrast with the 'unblest' land of Tauri, but was a favourite designation of Athens, as a place renowned for superior piety and culture.' Cp. Hdt. 8. 111 Ἀθῆναι μεγάλαι τε καὶ εὐδαίμονες, Soph. *Oed. Col.* 282 τὰς εὐδαίμονας . . . Ἀθήνας, also l. 1483.

IPHIGENIA disappears within the temple.

ll. 1089–1151. CHORUS. '*O thou that mournest by the sea, Alcyon, bird of woe, to thy strain I tune my sorrows, of home joys bereft. There dwells Artemis the blest, by the Delian palm, the bay-tree and the olive,*

and by the circling mere where swans make melody. What grief was mine, what tears, when torn from home by strangers I came to this land, to serve the maiden who ministers at these gory altars! Hard is their lot on whom after prosperous days misfortune falls. Soon thou, mistress mine, shalt speed on thy homeward voyage, with Pan and Phoebus for thy escort, and the spreading sails well filled shall urge thee on; while I am left here forlorn. O that as a bird I too might wing thitherward my airy way, where erst amid the festal throng I whirled in the dance, with graceful rivalry of charms, gay raiment, and flowing hair!'

l. 1089. The bird called Alcyon (wrongly written Halcyon, and generally identified with the kingfisher) is described by Pliny, *N. Hist.* 10. 32. 47. For the legend of Alcyone and her husband Ceyx (*πόσιν* l. 1093) see Classical Dict. and Ovid, *Met.* 11. 270.

l. 1091. **οἶτον**, in apposition with *ἔλεγον*, which is the cognate accus. with *ἀείδεις*, = 'bewailest thy sad fate.' Cp. Aesch. *Agam.* 1162 *ὑμνοῦσι δ' ὕμνον . . . ἄταν*, also (for *οἶτον* in connexion with this legend) Hom. *Il.* 9. 563 *μήτηρ δ' ἀλκύονος πολυπένθεος οἶτον ἔχουσα.*

l. 1092. **ξυνετοῖσι**, i.e. 'to those who (like thee) are schooled in adversity,' or, as some take it, 'to those who know the legend well.' Thus in Aesch. *Suppl.* 62 (*πενθεῖ νέοκτον οἶτον*, etc.,) the mourning maidens compare their lament to that of the nightingale, which those who are skilled in bird-lore will understand.

l. 1093. **ὅτι**, 'seeing that,' in explanation of the epithet *εὐξύνετον*. (See preceding note.)

l. 1094. **σοι παραβάλλομαι θρήνους**, 'match my lament with thine.' **σοι** = *τοῖς σοῖς θρήνοις.*

l. 1095. **ἄπτερος ὄρνις** = 'a human songstress' (Paley), a bird of woe like thee, only 'wingless.' Wecklein compares Aesch. *Agam.* 1258, where Clytaemnestra is called *δίπους λέαινα*, i.e. a lioness in human shape.

l. 1096. **ἀγόρους**, the festive throngs, which were the joy of Greek life. Cp. ll. 1143, etc.

l. 1097. **ὀλβίαν**, 'blest,' in contrast with the Tauric Artemis and her sanguinary rites. But *λοχίαν* (l. 1228 n.) may be right.

ll. 1099–1101. Cp. *Hec.* 458 (in reference to Delos) *ἔνθα πρωτόγονός τε φοῖνιξ | δάφνα θ' ἱεροὺς ἀνέσχε | πτόρθους Λατοῖ φίλᾳ | ὠδῖνος ἄγαλμα Δίας*; also *Ion* 920 *δάφνας ἔρνεα φοίνικα παρ' ἁβροκόμαν*, in allusion to the palm and bay-tree which sprang up at the command of Zeus to shade Leto during her travail. To these Euripides adds the Athenian olive, called *γενέθλιον ἔρνος ἐλαίας* by Callimachus, *Hymn. Del.* 262. Cp. Catull. 34. 5.

l. 1102. **Λατοῦς ὠδῖνι**, 'to Leto in her pains.' The goddess is said to have supported herself by the branches of this tree; cp. Theognis l. 5—

Φοῖβε ἄναξ, ὅτε μέν σε θεὰ τέκε πότνια Λητώ,
φοίνικος ῥαδινῆς χερσὶν ἐφαψαμένη,
ἀθανάτων κάλλιστον, ἐπὶ τροχοειδέϊ λίμνῃ, etc.

This circular lake on Mount Cynthus is mentioned by Herodotus, 2. 170, with the same epithet *τροχοειδής*.

l. 1104. **κύκλιον**, after *εἱλίσσουσαν*, 'rolling its waters round and round,' the lake having no visible outlet.

κύκνος μελῳδός. The swans of Delos were said to have sung at the birth of Apollo and Artemis. Cp. Callim. *Hymn. Del.* 49 *κύκνοι ἐπ' ὠδίνεσσιν ἄεισαν*. In the *Ion* l. 167 the young priest of Apollo bids the swan that approaches the Delphic shrine *λίμνας ἐπίβα τῆς Δηλιάδος*, adding *αἱμάξεις, εἰ μὴ πείσει, τὰς καλλιφθόγγους ᾠδάς*.

l. 1110. **ἐρετμοῖσι καὶ λόγχαις**, instrumental dative = 'borne off by oar and lance,' since *ἔβαν* = *ἐφερόμην*. Cp. l. 1133.

l. 1111. **ζαχρύσου**, i.e. 'for a large sum.' The *ζα-* is intensive (as in *ζά-θεος*, *ζα-μενής*), the same as *δα-* in *δαφοινὸς*, etc., and probably = *διά*, i.e. 'through.' Cp. *Alc.* 498 *ζαχρύσου πέλτης*.

l. 1112. **νόστον βάρβαρον**, 'journey to a strange land.' This is the primitive sense of *νόστος*, *νοστεῖν* (from *νέομαι*), though 'return home' is the more usual meaning. Cp. *Hel.* 428 *νοστῶ*, 'I am come,' Soph. *Phil.* 43 *ἐπὶ φορβῆς νόστον*, 'travelling in quest of food.'

l. 1113. **ἐλαφοκτόνου**, a regular epithet of Artemis as *venatrix*. See note on **Δίκτυννα** l. 127.

l. 1115. **λατρεύω** with the accus. instead of dative is rare. Cp. *Elect.* 130 *τίνα πόλιν λατρεύεις;*

l. 1116. **Ἑλληνοθύτας**, a characteristic epithet of the altars of the Taurian goddess (ll. 39, 72). See Crit. Appendix.

ll. 1118-1120. With Badham's correction **τῷ πάλαι** for *μεταβάλλει*, the meaning is clear and the sentiment common enough,—viz. that a sudden change from prosperity to adversity is worse than the state of one who has been unfortunate all his life long (*σύντροφος δυσδαιμονίᾳ*). Cp. *Hel.* 418—

ὅταν δ' ἀνὴρ
πράξῃ κακῶς ὑψηλὸς, εἰς ἀηθίαν
πίπτει κακίω τοῦ πάλαι δυσδαίμονος·

also *Herc. Fur.* 1291—

κεκλημένῳ δὲ φωτὶ μακαρίῳ ποτε
αἱ μεταβολαὶ λυπηρὸν, etc.

and *Troades* 634—

ὁ δ' εὐτυχήσας ἐς τὸ δυστυχὲς πεσὼν
ψυχὴν ἀλᾶται τῆς πάροιθ' εὐπραξίας.

l. 1121. **εὐτυχίας**, the acc. pl., 'after' being the required sense of *μετὰ* here.

l. 1123. πότνια, 'mistress,' addressed to Iphigenia, not (as some take it) to Artemis.

l. 1126. κάλαμος, the syrinx or Pandean pipe, made of seven reeds fastened with wax. Cp. Theocr. *Id.* 13. 4 κηροδέτῳ πνεύματι μελπόμενος, Virg. *Ecl.* 2. 32 'Pan primus calamos cera conjungere plures Instituit.' Here Pan himself is supposed to act as piper (κελευστής) to the rowers, while Apollo directs their course.

l. 1129. ἑπτατόνου = ἑπταχόρδου, the strings being tuned at intervals of a tone or a semitone. Originally the lyre had only four strings; three are said to have been added by Terpander about 650 B.C. Cp. *Alc.* 447 καθ' ἑπτάτονον τ' ὀρείαν χέλυν, etc.

l. 1130. πέμψει, 'conduct,' *deducet*, a good correction for ἄξει, which has occurred just above (l. 1124), and is properly said of the ship rather than of the conductor.

λιπαρὰν, another favourite epithet of Athens (l. 1018 n.), 'the bright and glorious.' Cp. *Alc.* 452, also Ar. *Eq.* 1329 ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀριζήλωτοι Ἀθῆναι. But in *Ach.* 640 Aristophanes rallies his countrymen on their fondness for this epithet, which he says is better suited to oily sardines! (ἀφύων τιμὴν περιάψας).

l. 1133. ῥοθίοις πλαταῖς '(sped by) oar-blades that stir the foam.' ῥοθίοις, an adj. as in l. 407, where see note. For the dat. of instrument after βήσει cp. l. 1110 n.

ll. 1134–6. (According to Paley's later explanation), 'while to the breeze the sheets (πόδες) swell out the sails against the forestays (ἐπὶ προτόνοις) over the bows (στόλον) prow-wards, as the ship speeds on her way.' That is to say, the sails bulge out so as to touch the πρότονοι, which were ropes fastened from the masthead to the bows of the ship. The στόλος was a projection from the prow, usually terminating in a figure-head; here it stands generally for the 'bows.' πόδες were ropes attached to the lower ends of the sail, and fastened on each side aft. The whole is a description of a ship in full sail before a fair wind. [Others take πρότονοι to mean 'halyards,' by which the sail itself is regulated, in which case the best reading is Hermann's ἱστία πρότονοι . . . πόδας τε (MSS. πόδα) or Mr. England's πόδες τε. This sense of πρότονοι is maintained on the strength of a passage in *Hecuba* 114 λαῖφη προτόνοις διερειδόμενα, which is commonly rendered 'sails supported by the halyards.' There however, as in the present passage (with the text-reading ἐπὶ προτόνοις), the right translation may be 'pressing against the forestays.' The only other instance of πρότονος in tragedy seems to be Aesch. *Ag.* 870, where it is termed σωτὴρ ναός, and can only mean 'forestay.']

l. 1137. The maidens of the Chorus desire to wing their way through the upper air, along the sun's 'bright course,' which is called ἱππόδρομον

by a common metaphor from the chariot races. Cp. l. 192 n., and Soph. *Aias* 845 σὺ δ', ὦ τὸν αἰπὺν οὐρανὸν διφρηλατῶν, Ἥλιε, etc.

l. 1138. **εὐάλιον πῦρ** = ἡλίου λαμπρὸν πῦρ, the second part of the compound being equivalent to a noun in the genitive case. Cp. δόξα εὐάγγελος *Med.* 1010, and see note on l. 12.

l. 1141. **ἁμοῖς**, Doric for ἡμετέροις, but used in tragedy for ἐμοῖς, as ἡμεῖς for ἐγώ. Cp. σύγγονον ἁμὸν l. 149, ἁμὸν βίον (= ἐμὸν) *Alc.* 396.

l. 1142. **λήξαιμι θοάζουσα**, i. e. 'stay my flight,' come to a pause and fold my wings there.

l. 1143. **χοροῖς**, a local dative, = ἐν χοροῖς, but the preposition may be omitted. Cp. στᾶσα χοροῖς *Elect.* 178.

ὅθι with ἐσκίαζον, the participles εἱλίσσουσα, etc. intervening. [If we adopt Hermann's reading ἁβρόπλουτον ὅτ' εἰς ἔριν in l. 1148, ἱστάμην must be supplied here from σταίην.]

l. 1144. **πάρεδρος**, 'a bridesmaid,' dancing and singing at the marriage feast. See the opening lines of Theocr. *Id.* 18, the *Epithalamium* of Helen.

l. 1145. **φίλας** (according to the text-reading) must go with ἁμίλλας, 'in friendly rivalry of charms with bands of my fellows.' Cp. *Psalm* 45. 15 (P. B. version.) **περὶ** is separated by *tmesis* from εἱλίσσουσα.

l. 1148. **ἁβροπλούτοιο χλιδᾶς** = 'rich and graceful ornament.' The compound adj. is formed somewhat in the same way as εὐάλιον above. See note on l. 1138. The expression (if χλιδᾶς is correct) may, as Wecklein suggests, have been borrowed from Aesch. *Prom. V.* 466 ἄγαλμα τῆς ὑπερπλούτου χλιδῆς.

l. 1149. **φάρεα καὶ πλοκάμους**, etc. The 'gorgeous veil and the clustering curls,' which half conceal and half reveal the charms of the face beneath, complete the picture. In similar language Antigone (*Phoenissae* 1486) recalls with longing desire the festivities of former days, οὐ προκαλυπτομένα βοτρυώδεος ἁβρὰ παρηίδος (φέρομαι) . . . κράδεμνα δίκουσα κόμας ἀπ' ἐμᾶς, στολίδα κροκόεσσαν ἀνεῖσα χλιδᾶς.

l. 1151. With **ἐσκίαζον** γένυας must be supplied from γένυσιν, the curls being said to shade the cheeks; unless we adopt the reading γένυν ἐπεσκίαζον or συνεσκίαζον (with πόδες τε or πόδας τε in strophe, l. 1135). Cp. *Bacch.* 445 πλόκαμος . . . γένυν παρ' αὐτὴν κεχυμένος.

Enter THOAS, meeting Iphigenia as she leaves the temple with the image in her hands

ll. 1153–1233. THOAS. '*Is the sacrifice done?* (to Iphigenia.) *Ha! why removest thou the image? what is the matter?*' IPH. '*The victims are unclean.*' TH. '*How knowest thou this?*' IPH. '*Because the image turned away its face and closed its eyes.*' TH. '*What have the strangers done?*' IPH. '*A dreadful deed, the murder of their mother; this they told me.*' TH. '*What shall we do?*' IPH. '*First they must be purified*

in the sea, and the image too.' TH. '*Take them where thou wilt. I praise thy piety.*' IPH. '*Let the men be bound and their faces be veiled; bid everyone remain indoors, lest the sight defile them, and stay thou here.*' TH. '*What to do?*' IPH. '*To purify the temple while I am away; and whatever may befal, marvel not.*' TH. '*I will do thy bidding, and may heaven prosper thy work.*'

THOAS retires towards the temple, whence issue ORESTES and PYLADES in chains, with a train of attendants.

IPH. '*Here come the strangers forth, with all things needful for our holy rites. Let no one approach the shrine. Virgin daughter of Zeus, aid thou my enterprise, as best thou knowest!*'

Exit IPHIGENIA, walking in the rear of the procession.

l. 1153. **πυλωρὸς**, 'warden,' the same as *κλῃδοῦχος* l. 131.

l. 1154. **κατήρξατο**. See note on *κατάρχομαι* l. 40.

l. 1155. **σῶμα**, acc. of respect.

λάμπονται vividly describes the effect of intense heat from the fire fed by oil, in which the bodies of victims were consumed (ll. 623, 626). For the passive *λάμπονται* cp. *ἐλάμπετο* *Med.* 1194, from the transitive *λάμπειν* 'to light up,' as in *Hel.* 1131 *δόλιον ἀστέρα λάμψας.*

l. 1157. **ἀκινήτων**, Lat. *non movenda*, said of sacred objects which it is sacrilege to move or touch, hence 'inviolable.' Cp. Hdt. 6. 134 *κινήσοντά τι τῶν ἀκινήτων.*

l. 1159. **ἐν παραστάσιν**, *in vestibulo*, properly the portico or colonnade in front of the temple. Cp. *εἰς παραστάδας* *Phoen.* 415.

l. 1161. **ἀπέπτυσα** (also in *Hipp.* 614), is an expression of horror, = 'heaven save us!' derived from the belief that spitting averted evil omens.

ὁσίᾳ γάρ, etc. i.e. 'I utter this word for religion's sake' (= *ὁσίας ἕκατι* l. 1461), i.e. to avert the consequences of defilement.

l. 1163. **καθαρὰ τὰ θύματα**, the oblique, sometimes called the 'tertiary,' predicate, 'the victims *which* you have had captured are not clean.' Cp. l. 1171, Soph. *Aias* 1121 *οὐ γὰρ βάναυσον τὴν τέχνην ἐκτησάμεν*, among many instances.

ἠγρεύσασθε, plural, because the king acts through his servants.

l. 1164. **δόξαν**, 'a (mere) conjecture.'

l. 1165. **πάλιν**, 'backwards.' Cp. *πάλιν στρέφεται* *Med.* 411. A similar portent is related in Caesar, *B. Civ.* 3. 105, of an image of Victory in the temple of Minerva at Elis. See also Ovid, *Fast.* 6. 613. This phenomenon, as well as that of winking images (l. 1167), is a familiar legend in ancient and modern times.

l. 1168. **τὸ μύσος**, '*the* pollution,' mentioned by Iphigenia in l. 1163.

l. 1170. The expression **βαρβάρων**, in the mouth of a *barbarian* king, is quite according to tragic usage. Cp. ll. 1174, 1422, *Hel.* 1258, Aesch. *Prom.* 255.

l. 1171. For **οἰκεῖον τὸν φόνον** cp. l. 1163 n. **φόνον** = *φόνου μιάσμα*, 'charged with the guilt of murder.' *Κτᾶσθαι φόνον* is like *κτᾶσθαι δειλίαν, δύσκλειαν*, etc. See on l. 676.

l. 1174. Thoas swears by Apollo in Greek fashion (cp. l. 1170 n.). So Theoclymenus, *Hel.* 1204, exclaims *Ἄπολλον, ὡς ἐσθῆτι δυσμόρφῳ πρέπει*. See note there.

l. 1177. **σεμνὸν ὑπ' αἰθέρα**, i.e. to purge away the pollution beneath the pure air of heaven (*πνεῦμα καθαρὸν οὐρανοῦ Hel.* 867). See note there, also on l. 43, where Iphigenia tells her dream aloud to the morning air.

φόνου, 'the stains of blood,' as in l. 1174.

l. 1179. **ἤλεγχον**, 'questioned them,' the legal term for cross-examination.

l. 1180. **ὡς** = *ὅτι οὕτως* (Paley), justifying the use of the epithet *σοφήν*.

l. 1181. **καὶ νῦν**, 'and but now,' continuing from l. 1178.

καθεῖσαν, 'let down,' like a bait for fish. Cp. Ar. *Vesp.* 174 *οἵαν πρόφασιν καθῆκεν*.

φρενῶν, after **δέλεαρ**, 'a bait to entice my fancy.'

l. 1182. **φίλτρον**, 'lure,' in the form of pleasant tidings from Argos.

τῶν Ἀργόθεν = *τῶν ἐν Ἄργει* (since the message comes *from* Argos), by what is called *constructio praegnans* with prepositions or adverbs indicating motion. Cp. Xen. *Anab.* 1 2. 18 *οἱ ἐκ τῆς ἀγορᾶς ἔφυγον*, as a well-known instance, also (probably) *τάφ' Ἑλλάδος* l. 540.

τῶν may be masc. or neuter, probably the former, 'concerning your friends at Argos.'

l. 1184. **ὡς δή**, indicating the (supposed) obvious motive of their communication, '*of course* to induce you to save them,' etc.

l. 1185. This seemingly gratuitous falsehood is perhaps intended to lead off the conversation from dangerous ground, viz. the preservation of Orestes, hinted at in the last remark of Thoas.

l. 1186. **ἐξένευσας** may be from *ἐκνεῖν* or *ἐκνεύειν*. The former would refer back to the metaphor of the 'bait' in l. 1181, 'you naturally avoided (lit. 'swam away from') the bait by reference (*εἰς*) to your duty to the goddess.' But as several lines have intervened, it is simpler to take the verb as from *ἐκνεύω*, 'you naturally inclined (*from* the temptation) *to* the side of the goddess.' Schöne, commenting on *ἐξένευσε* l. 1330, cites *Phoen.* 1268 *ἐς θάνατον ἐκνεύοντε*, 'inclining (from life) to death.'

l. 1190. **ἐν ἔργῳ**, 'in operation,' meaning that it was high time her officials were engaged in their sacrificial work.

l. 1191. See note on *ἐναλίᾳ δρόσῳ* l. 255.

l. 1193. This line seems to have passed into a proverb. An anecdote related by Diogenes Laertius makes it refer to the virtue of sea-bathing,

by which Euripides had once benefited during a visit to Egypt. But the ancient belief in purification by water, from moral as well as material stains, was almost universal. Cp. the words of Ajax in Soph. *Aias* 654—

> ἀλλ' εἶμι πρός τε λουτρὰ καὶ παρακτίους
> λειμῶνας, ὡς ἂν λύμαθ' ἁγνίσας ἐμὰ
> μῆνιν βαρεῖαν ἐξαλύξωμαι θεᾶς.

Also see Ovid's account in *Fasti*, bk. 2, of the atoning rites called Februa, which concludes with the lines—

> 'Ah nimium faciles, qui tristia crimina caedis
> Fluminea tolli posse putetis aqua!'

κακὰ is meant to be understood by Thoas in the sense of 'guilt,' but Iphigenia really means that the sea will help her to get rid of her 'troubles,' by affording a means of escape.

l. 1195. Another *double entente* lies in **τἀμὰ**, 'my own *designs*' and 'my *work*' of purification. The same remark applies to **ἄλλα δράσομεν** in l. 1197.

l. 1196. The temple being close to the sea, Thoas naturally supposes that she would go to the nearest part of the shore. As this would not suit either her real or professed purpose, she replies *ἐρημίας δεῖ*. With *ἐκπίπτει κλύδων* cp. *νοτερὸν ἔκβολον* l. 1042 n.

l. 1201. **οὐ γάρ**, 'no, for *else*,' 'were it otherwise,' etc.

l. 1202. **δίκαιος**, feminine. Cp. *ὁδὸν δίκαιον Heracl.* 902. Many adjectives in *-αιος* are of two terminations only. Cp. *νεφέλας δρομαίου Alc.* 244, *ἀγγελθεῖσά μοι γενναῖος Hec.* 592.

ηὐσέβεια is 'your present piety,' hence Monk's proposed alteration to *δίκαιον* would be too general—meaning 'piety is a right thing' in the abstract.

l. 1203. Iphigenia's growing excitement is marked by the change to trochaic metre. Each tetrameter is divided between the two speakers, the second half-verse following quickly upon the first. Cp. *Orest.* 775, etc., *Ion* 530, etc., *Iph. Aul.* 1337; also (without division of parts) *Bacch.* 604, etc., *Troad.* 444, etc. This last, as Mr. England observes, is the earliest known play in which Euripides uses this metre, its date being 415 B.C.

For the stereotyped formula in **οἶσθ' ἅ μοι γενέσθω**, incapable of being literally rendered, see note on l. 759. Here the sense is 'let me have what you know I require.' By disclaiming any such knowledge Thoas gives Iphigenia the initiative.

l. 1207. **ἡλίου**, etc. This was to avoid pollution of the sun's beams by contact with a homicide. Thus in Soph. *Oed. Tyr.* 1425 Creon bids the attendants remove the wretched Oedipus indoors, saying—

τὴν γοῦν πάντα βόσκουσαν φλόγα
αἰδεῖσθ' ἄνακτος Ἡλίου, τοιόνδ' ἄγος
ἀκάλυπτον οὕτω δεικνύναι.

Also in *Herc. Fur.* 1231 Heracles, after murdering his children, asks in surprise τί δῆτ' ἐμὸν κρᾶτ' ἀνεκάλυψας ἡλίῳ;

l. 1209. **πόλει** = τοῖς πολίταις, after σημανεῖ.

ποίας τύχας; 'what hap?' i.e. 'emergency.' Thoas takes σημανεῖ as a word of warning as to certain consequences, the nature of which he desires to learn. Iphigenia first concludes her injunction, but in l. 1211 she gives the reason in answer to Thoas' further inquiries μὴ συναντῶσιν φόνῳ; He then understands the reason why, and gives the order στεῖχε, etc. to one of the attendants.

l. 1210. **συναντῶσιν**, a probable correction by Elmsley for συναντῷεν. The opt. could only mean ('are they to be told that you ordered this) that they *might* not meet the murderer?' a needlessly cumbersome construction.

l. 1212. **καὶ φίλων**, etc. Iphigenia seems at first to mean, 'I have special need of *friends*' (referring tacitly to Orestes). But as soon as Thoas has chosen to apply the term to himself, she craftily adds μηδέν' εἰς ὄψιν πελάζειν, 'let my *friends* take special care to keep out of the way,' the absence of Thoas being of course all important.

l. 1214. The original trimeter **ὡς . . . πόλις** is possibly an interpolation. But supposing it to be genuine, the first **εἰκότως**, 'naturally so,' assigned to Iphigenia, may easily have dropt out, and the whole forms an appropriate conclusion to the section.

l. 1215. **ναῶν**, here in its restricted sense of 'shrine,' since Thoas was to be inside the 'temple' (ἱερόν). Cp. ll. 1287, 1308.

l. 1216. Cp. *Hel.* 865–870, where Theonoe bids her attendants purify the path before her 'with cleansing fire' (καθαρσίῳ φλογί). So in Homer *Od.* 22. 481, etc., after slaughter of the suitors Odysseus calls for fire and brimstone to purify the palace—οἶσε θέειον, γρηῦ, κακῶν ἄκος, οἶσε δὲ καὶ πῦρ, ὄφρα θεειώσω μέγαρον.

The purification of the *temple* properly devolved upon Iphigenia as priestess, but she irregularly assigns this task to Thoas, to keep him out of the way while she was 'otherwise engaged' (l. 1197).

καθαρόν, predicative, 'that you may find it purified on your return.'

l. 1218. **παλαμναῖον**, here neuter = *piaculum*, 'the pollution' proceeding from the murderer (παλαμναῖος). For the superstition about covering the head Bothe cites Plautus, *Mostellaria* 2. 2. 90 'cave respexis! fuge atque operi caput.'

l. 1219. **τοῦδ' ὅρος**, etc., lit. 'what is to be my limit in this case?' i.e. 'how long am I to wait for you?' Iphigenia continues her remarks

without noticing Thoas' question; telling him in effect that he need not trouble himself about the matter.

l. 1221. **εἰ γάρ**, like *o si*, expresses a wish. Cp. *Alc.* 91, 1072.

ὡς θέλω is of course again ambiguous. Cp. ll. 1195, 1197, also Helen's words to Theoclymenus, *οἷ' ἐγὼ θέλω Hel.* 1405.

Here the two captives are seen issuing from the temple, chained and guarded.

l. 1223. **κόσμον**, i.e. the sacred robe and ornaments, ostensibly for purification with the image, but in reality to be carried away with it.

l. 1225. **προὐθέμην**, etc., 'I prescribed for purifying the strangers and the goddess.' Bothe cites Soph. *Ant.* 160 *τήνδε γερόντων προὔθετο λέσχην.*

l. 1227. **εἴ τις**, etc. At l. 1210 Iphigenia had desired Thoas to issue a general order; here she specifies individuals to whom pollution would be particularly disastrous—ministers in holy offices, parties intending marriage, and women in childbirth.

The plurals **ναῶν** and **θεοῖς** should refer to divine service generally, but here must apply to that of Artemis alone, since she was the only deity who had a temple at Tauri.

For **πυλωρὸς** cp. l. 1153 n.

l. 1228. Offerings before marriage (*προτέλεια γάμων*) were presented to Artemis, who was also the protectress of women in childbirth, under the title of Eileithyia (*Εἰλείθυια*).

With **τόκοις βαρύνεται** Pflugk compares Theocr. *Id.* 17. 61 *'Αντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν.*

l. 1231. **οὗ χρῄ**, i.e. at Athens (l. 1087), or rather at Halae in Attica (l. 1452), where her rites would be pure from the stain of human blood. Thoas of course would understand *καθαρὸν δόμον* to mean her present temple when purified (l. 1216).

l. 1232. **τἄλλα**, etc. Schöne compares Clytaemnestra's reserve in her prayer to Apollo, Soph. *Elect.* 657—

τὰ δ' ἄλλα πάντα, καὶ σιωπώσης ἐμοῦ,
ἐπαξιῶ σε δαίμον' ὄντ' ἐξειδέναι.

l. 1233. **τὰ πλείονα** = *cetera*, as the article implies, i.e. what still remains to be done, though Iphigenia refrains from naming it. Or, as Badham explains it, *τὰ πλείονα τῶν νῦν εἰρημένων.*

ll. 1234–1283. CHORUS. *'Hail! glorious Leto's son, lord of the lyre and bow, whom erst from the vales of Delos thy mother bore away to Parnassus' holy hill, where stood the oracular shrine of Earth, by the scaly dragon guarded. Him, Phoebus, thine infant hands did slay; and there thou holdest thy throne, hard by Castalia's fount, dispensing to mortals thy oracles of truth divine. But when Earth, wroth for her daughter Themis' sake thus driven from her seat, sent up deluding*

dreams and robbed Phoebus of his honour, straight hied the god to Olympus, and clasping the throne of Zeus besought his aid. Then moved by his prayer Zeus bade the nightly visions cease, and restored to Loxias the gorgeous fane, rich with the wealth of nations, the oracle of the world.'

This chorus is not, as some have thought, irrelevant to the subject of the play, but is a vindication of the authority of Apollo's oracle, which Orestes had been inclined to discredit, but which was shortly to find its fulfilment. The contrast drawn in the antistrophe between the sure predictions of Phoebus and the deceitfulness of the ancient Dream-oracle, which Zeus had abolished at the entreaty of the god, has a direct reference to Iphigenia's dream, proved by subsequent events to have been misleading.

l. 1234. **εὔπαις γόνος**, like εὔπαιδα γόνον *Herc. Fur.* 690, καλλίπαις θεὰ *Orest.* 964. These epithets are usually applied to the parents, '*having* fair offspring,' as in *Hec.* 810 εὔπαις ποτ' οὖσα, νῦν δὲ γραῦς ἄπαις θ' ἅμα.

l. 1235. **Δηλιάσιν γυάλοισι.** For the adj. of feminine form with neuter substantive cp. *Orest.* 270 μανιάσιν λυσσήμασι, *Hel.* 1302 δρομάδι κώλῳ, also '*victricia arma*' Virg. *Aen.* 3. 54.

καρποφόροις, an ornamental epithet, probably in allusion to the trees that sprang forth at Apollo's birth (l. 1100). Delos is really a barren rocky island.

l. 1236. **γυάλοισι** is a local dative, to be taken with ἐν κιθάρᾳ σοφὸν, marking the scene of Apollo's early displays of skill, and not with the verb φέρεν.

l. 1238. **ἅ τ' ἐπὶ τόξων**, etc., in reference to Artemis, the goddess of archery and hunting (Ἄρτεμις ἰοχέαιρα Hom. *Il.* 5. 53). Being the twin sister of Apollo and also closely associated with him, she is naturally mentioned here in connexion with his birth.

l. 1239. **φέρεν**, sc. Λατώ from l. 1244.

l. 1240. **δειράδος**, Mount Cynthus in Delos, Κύνθιον ὄχθον l. 1098.

l. 1242. **ἀστάκτων**, 'not trickling,' i.e. flowing in abundance. Cp. Soph. *Oed. Col.* 1251 ἀστακτὶ λείβων δάκρυον.

μάτερα, in apposition with κορυφὰν, Mount Parnassus being the 'parent' of many rills which flow from it; among these was the famed Castalian spring.

l. 1243. **βακχεύουσαν Διονύσῳ**, 'where Dionysus holds revel,' like 'virginibus *bacchata* Lacaenis Taygeta' Virg. *Georg.* 2. 488, 'bacchatam Naxon' *Aen.* 3. 125. See the chorus in *Ion* 714, etc. ἰὼ δειράδες Παρνασοῦ πέτρας, ἵνα Βάκχιος . . . πηδᾷ, etc.

l. 1245. **δράκων**, the Python, who guarded the oracle while Themis held it. The story of the slaying of Python by Apollo is told in Ovid, *Met.* 1. 441, etc.

l. 1246. Various attempts have been made to alter **κατάχαλκος**, assumed by most editors to be corrupt. (See Crit. Appendix.) As it stands, it must mean 'gleaming in mail of bronze,' and by its position between *σκιερᾷ* and *εὐφύλλῳ δάφνᾳ* (= *σκιᾷ εὐφύλλου δάφνας*) it gives a picture of the serpent's brown scales partly concealed by the dark green foliage of the laurel. Cp. *Phoen.* 110 *κατάχαλκον ἅπαν πεδίον ἀστράπτει*, in reference to the gleam of armour. A bay-tree grew near the shrine and sacred tripod at Delphi.

l. 1248. **μαντεῖον χθόνιον.** Before the time of Themis her mother Earth herself possessed the oracle. Cp. Aesch. *Eum.* 2, 3 *Θέμιν, ἣ δὴ τὸ μητρὸς δευτέρα τόδ' ἕζετο μαντεῖον.*

l. 1249. For a similar passage, with *ἔτι* thus repeated, cp. l. 232 *ἔτι βρέφος, ἔτι νέον*, etc.

l. 1253. **χρυσέῳ.** This short *υ* occurs in *Med.* 633, *Bacch.* 372, and elsewhere; thirteen instances in all.

l. 1255. **μαντείας** with **θεσφάτων** = 'divine oracles.' Cp. *Orest.* 592—

ὁρᾷς; Ἀπόλλων ὃς μεσομφάλους ἕδρας
ναίων βροτοῖσι στόμα νέμει σαφέστατον, etc.

l. 1257. **ὕπο**, in its primitive sense 'from beneath,' as in Homer. Cp. *Od.* 9. 140 *κρήνη ὑπὸ σπείους*, etc. Here **ἀδύτων ὕπο** refers to the chasm whence the vapour issued, by which the Pythian priestess was, in the most literal sense of the word, 'inspired.'

l. 1258. **μέσον γᾶς**, etc. See quotation from *Orest.* 592, l. 1255 n. Hence Delphi is called *γῆς ὀμφαλὸς* *Med.* 668, *Ion* 224, and elsewhere. See especially the chorus in the *Phoenissae* 202, etc., for places in connexion with Apollo's worship at Delphi (*Κασταλίας ὕδωρ, μεσόμφαλα γύαλα Φοίβου*, etc.).

l. 1259. **Γᾶς**, after *παῖδα* (see on l. 1248). The addition of *ἰών* lends animation to the narrative. Cp. *βακχεύσαις δ' ἰὼν* *Bacch.* 343, *ὅσην . . . ὕβριν ἐκτίσαιτ' ἰών.* It is an Epic appendage, quite in keeping with the generally antique phraseology of this ode. Cp. Hom. *Il.* 1. 137 *ἐγὼ δέ κεν αὐτὸς ἕλωμαι, ἢ τεὸν ἢ Αἴαντος ἰὼν γέρας.*

l. 1260. **ἀπενάσσατο** (from *ἀποναίω*), 'dispossessed.' The middle is usually intransitive.

l. 1263. Cp. *Hec.* 70 *ὦ πότνια χθών, μελανοπτερύγων μῆτερ ὀνείρων.* The story of Earth's interference with the rites of Phoebus, in revenge for his ejectment of her daughter Themis, is either derived from an unknown source or (more probably) is the poet's own invention. According to traditional belief, the dark and impure 'Chthonian' powers were banished once for all by the Dorian Apollo, whose oracles took the place of dreams.

l. 1264. **τὰ πρῶτα**, 'the past,' **τὰ ἔπειτα**, 'the future,' with *ὅσα*, etc.,

in apposition. [Or, with Seidler's reading ἅ τ' for ὅσα, τὰ ἔπειτα will mean the *immediate* and ἅ τ' ἔμελλε the *remote* future.]

l. 1266. ὕπνου, probably not a gen. of time, = 'during sleep,' but to be taken with χαμεύνας, 'beds of slumber,' since the consulters of the oracle usually had to pass the night in some cavern under or near the shrine. The most celebrated oracles were those of Amphiaraus near Thebes (Hdt. 8. 124), of Asclepius at Epidaurus and elsewhere, and of Trophonius at Lebadea in Boeotia. Virgil, *Aen.* 7. 82, etc., describes the Italian oracle of Faunus at Albunea, consulted by king Latinus—

'Caesarum ovium sub nocte silenti
Pellibus incubuit stratis somnosque petivit;
Multa modis simulacra videt volitantia miris,
Et varias audit voces, fruiturque deorum
Colloquio.'

l. 1267. Γαῖα is not, as some have thought, a needless repetition of χθὼν in l. 1264; the latter being the material ground, barely personified, Γαῖα the Earth-goddess, by whose divine agency the dream-phantoms were produced.

l. 1269. φθόνῳ θυγατρός. See above ll. 1259, etc.

l. 1271. χέρα παιδνὸν, etc., 'clasped his infant hands round the throne.' ἕλιξεν denotes a firm grasp (cp. '*implicuit* materno bracchia collo' Ov. *Met.* 1. 762); ἐκ (as in κρέμασθαι ἐκ, etc.) gives the idea of hanging from, i.e. clinging to the feet of the throne.

l. 1272. The infin. ἀφελεῖν depends on the idea of entreaty involved in χέρα ἕλιξεν, etc., '*praying him* to remove,' etc.

l. 1273. χθονίαν μῆνιν νύχιον, i.e. the wrath of Earth manifested in nightly visions.

l. 1274. γέλασε, sc. Ζεὺς, from l. 1271. ἄφαρ is rare in tragedy, occurring only here in Euripides, once in Aeschylus (*Pers.* 471), thrice in Sophocles, in one play, the *Trachiniae*. The meaning here is 'had come *straight* to him,' or perhaps 'so soon,' i.e. as Mr. England explains it, 'while yet so young.'

l. 1275. πολύχρυσα, in anticipation of the immense wealth of the Delphic temple, enriched by offerings from all parts of the world from the time of Homer downwards. See Hdt. 1. 51.

λατρεύματα = 'seat of worship' or 'shrine.'

l. 1276. ἐπὶ ἔσεισεν κόμαν = ἐπένευσε, as in Hom. *Il.* 1. 528 ἐπ' ὀφρύσι νεῦσε Κρονίων, *ib.* 15. 75, and elsewhere; the usual sign of assent, hence the infin. παῦσαι naturally follows, = 'promised to stop.'

l. 1278. ἀπὸ, with βροτῶν.

λαθοσύναν νυκτωπὸν (if λαθοσύναν be correct) must mean 'oblivion inherent in nightly visions,' in reference to the evanescent nature of

dreams as contrasted with the sure predictions of Phoebus. But see various readings.

l. 1282. **πολυάνορι**, etc., in allusion to the crowds of strangers that thronged the Delphic oracle.

l. 1283. **θάρση** (ἔθηκε) **βροτοῖς**, 'restored confidence to men,' in place of the uncertainty (λαθοσύνα) under which they had once laboured.

ἀοιδαῖς, instrumental dative, 'in' or 'by (giving them) oracular responses.' Cp. *μαντείας θεσφάτων*, l. 1255.

Enter a MESSENGER in haste.

ll. 1284–1434. MESSENGER. '*Where is the king? Open instantly the gates.*' CHORUS. '*What news?*' MESS. '*The strangers have fled, by Iphigenia's help; the image too is gone.*' CH. '*Incredible! but the king is not here; find him, if you can.*' MESS. '*Is he not within?* (knocking loud). *Ho there! open the doors! tell the king I bring ill tidings.*' THOAS (appearing at the door). '*Who calls so loud?*' MESS. '*Ah! art thou here? then was I deceived. But hear my tale. Iphigenia has fled with the strangers and the image.*' TH. '*How? What induced her?*' MESS. '*To save Orestes; for* he *was the destined victim. But now to chase the fugitives.*' TH. '*All in good time; meanwhile tell thy story.*' MESS. '*When we reached the shore, having the captives in our charge, the priestess bade us stand aside, while she holding their chains walked behind. Presently we heard her chanting aloud some magic strains, and after long delay, fearing mischief, we ventured to approach the forbidden spot. There we espied the Greek ship well manned and ready to sail; the strangers standing on the shore, while ladders were let down from the stern to help them get aboard. Then, aware of their craft, we laid hands on the priestess and tried to unship the rudders, crying out the while: "What do ye here? Who art thou, that carriest off this maiden from us?" But he replied, "Orestes is my name; 'tis my sister I am bearing away." Thereat fell we to blows, and fierce and bloody was the conflict, till at last, spent and wounded sore, we fled to the heights; thence we with stones, and they from the ship with darts, resumed the fray. Suddenly a heavy sea drove the vessel backward, and Orestes with desperate effort lifted on board his sister and the image. Then a voice was heard encouraging the crew, who, with shouts and well plied oars fast gained the harbour bar. But there a violent gale drove them again towards land; whereupon the maiden cried aloud to Artemis for aid; but still, in spite of efforts, nearer to the rocks their vessel drew. And I at once ran hither to tell thee; now therefore hasten in pursuit, for they cannot escape. Poseidon, who rules the sea, is surely their enemy and will deliver them into thy hands.*' TH. '*Haste, all of you, to the shore; pursue the strangers by sea and land; seize and bring them hither!* (To the Chorus.) *You I will punish later, accomplices in their crime.*'

l. 1284. **βώμιοί τ' ἐπιστάται**, 'ministers of the altar,' probably the actual slayers of the victims (l. 609). Both this and *ναοφύλακες* are general terms, not referring especially to the Chorus.

l. 1285. **κυρεῖ βεβὼς** = *τυγχάνει ὤν*.

l. 1286. **καλεῖτε**, i.e. if he is inside, as we think he may be.

l. 1288. **μὴ κελευσθεῖσαν**, said with mock courtesy, 'if I may presume to speak unbidden.' The Chorus had not been particularly addressed.

l. 1289. **δίπτυχοι**. Cp. ll. 242, 474 n.

ll. 1291, 1292. **φεύγοντες** (*pres.*), but **λαβόντες** (*aor.*), since they had actually taken the image, but were now in the act of flight.

l. 1297. **ὅπου**, sc. *ἐκεῖσε* (see on *ὅποι* l. 113), = 'go after him till you find him,' of course intentionally vague.

l. 1299. **μέρος** is best taken as nom. to *μέτεστι*, though this verb is usually impersonal; lit. 'a share is with you,' i.e. 'you have taken some part in.' Markland cites Hdt. 1. 88 *οὐδὲν γάρ μου ἔτι τούτων μέτα*.

l. 1301. **κρατούντων πύλας**, meaning the royal palace; but the indefinite plural is used instead of the exact *βασιλέως*.

l. 1302. **ἑρμηνεὺς** probably does not refer to any special officer, but merely means 'an informant,' according to its derivation from Ἑρμῆς, who was the 'exponent' to men of the divine will.

l. 1306. **φόρτον κακῶν**, 'budget of misfortunes,' a colloquial term, as applied to news, lit. a 'burden.' Cp. *φόρτον χρείας Suppl.* 20. [The 'burden' of a song has quite a different derivation, from the French *bourdon*.]

l. 1307. **ἵστησιν βοὴν**, 'sets up' (as we say) 'a cry.' Cp. *Heracl.* 120 *βοὴν ἔστησε*, Soph. *Phil.* 1263 *θόρυβος ἵσταται*.

l. 1309. **ἔφασκον, καὶ**, etc., practically = *ἀπήλαυνόν με φάσκοντες*, etc., but the abrupt parenthesis indicates hurry and excitement. (See Crit. Appendix.)

l. 1310. **ἄρα**, 'as it seems,' or 'after all.' Cp. ll. 351, 569 n.

l. 1312. **αὖθις**, 'hereafter,' as in l. 1432.

τὰ τῶνδε, i.e. 'what *their* motive was.'

τὰ ἐν ποσὶ, 'the matter in hand.' Cp. *Alc.* 739 *τοὐν ποσὶν κακὸν*, *Troad.* 938 *τἀν ποσὶν λέγειν*. So Ter. *Adelph.* 3. 4. 22 'quod *ante pedes* est.'

l. 1317. **πνεῦμα συμφορᾶς**, either 'favouring gale' or 'unlucky wind of fortune,' according as we look at it from Iphigenia's or Thoas' point of view; *συμφορὰ* being a neutral term. Thoas asks in effect, 'how did she manage it?' but the messenger, full of the surprise he has in store for the king, proceeds without directly answering the question.

l. 1318. The present part. **σώζουσα** expresses a design now being carried out. Cp. *θύουσα* l. 1332. In *Elect.* 1025 this present is joined with a future, *ἢ δῶμ' ὀνήσων τἄλλα τ' ἐκσώζων τέκνα*, the former denoting an ultimate object, the latter an action now in progress.

l. 1319. To save tedious explanations, Euripides assumes that Thoas had learnt from Iphigenia the facts of her past history.

τίκτει, 'is the mother of,' the pres. denoting continuance of effect. Cp. *Bacch.* 2 *Διόνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη.*

l. 1320. **καθωσιώσατο**, *causative* middle, 'caused to be consecrated,' by the hands of Iphigenia. Cp. *ἀμφὶ βωμὸν ἁγνισθεὶς φόνῳ* l. 705.

l. 1321. **πῶς μεῖζον . . . τύχω;** 'what stronger name can I *find* for it?' i.e. than to call it 'a wonder.' Cp. Aesch. *Agam.* 1202 *τί νιν καλοῦσα τύχοιμ' ἄν*, 'how may I find the right name for it?' In the pronoun *σὲ* he addresses the 'wondrous event' as if it were a person.

l. 1322. **ἐνταῦθα**, i.e. to finding out a proper *name* for it. The messenger shows scant courtesy to his sovereign; but there is no time to lose.

l. 1324. **διωγμὸν ὅστις**, etc., 'some method of pursuit, whereby we may overtake.'

l. 1325. **οὐ γάρ**, etc., i.e. they have a long voyage before them, so that I shall have time enough to catch them ere it is accomplished. With **ἀγχίπλουν** cp. our *nearest* for *shortest* road.

l. 1326. **δόρυ** = *στράτον*, 'armed force,' as is often the case; e.g. **Ἑλλήνων, Καδμείων**, etc., *δόρυ*. [Markland renders it *classem*, from *δόρυ* in the sense of 'ship;' this is unnecessary, though of course the soldiers would be on board some vessel.]

l. 1328. **κρύφιος** with *ὡρμισμένη ἦν*, 'had been secretly moored.'

l. 1329. **δεσμά**. Cp. l. 1205.

l. 1330. **ἐξένευσε**, 'motioned off.' The force of *ἐκ* is further developed in *ἀποστῆναι*. [For *ἐκνεύειν* in another sense cp. l. 1186.]

l. 1332. **θύουσα**. For the tense see note on l. 1318. With *φλόγα καὶ καθαρμὸν* as objects, *θύειν* is used in a wider sense = 'offer the rites of fire and purification.' **καθαρμὸν** includes all the accessories, called *θεᾷ καθάρσια* in l. 1225.

l. 1333. **αὐτή**, 'alone' (Paley). Cp. Ar. *Vesp.* 255 *ἄπιμεν οἴκαδ' αὐτοί.*

ll. 1334, 1335. See the parallel passage in *Hel.* 1549 *ἡμῖν δ' ἦν μὲν ἥδ' ὑποψία*, etc. There the king Theoclymenus had given positive orders not to interfere; here the attendants were formally 'satisfied' (*ἤρεσκε*), because they dared not interrupt the solemn rites.

l. 1336. **δή** (also in l. 1338), in its usual ironical sense of 'forsooth.' With *ὡς* this is nearly always the case. The messenger speaks from what later experience had taught him.

πλέον τι, as Mr. England renders it, 'something *special*;' or perhaps simply 'a great deal,' to account for the long delay (*χρόνῳ*).

l. 1337. **βάρβαρα . . . μαγεύουσα**, 'strains of foreign witchery.' The Taurian uses *βάρβαρα* in a Greek sense of a language he did not understand. Cp. l. 1174 n.

l. 1340. **ἐσῆλθεν** (like εἰσῄει, also εἰσέπεσε) is a sort of impersonal = 'it occurred to us.' Here φόβος is implied in the μὴ κτάνοιεν.

l. 1341. **κτάνοιεν.** The aor. is rendered by Paley and others 'should *have* killed;' but this would rather have been the perf. opt. The aorist expresses the act simply, 'should kill;' κτείνοιεν (pres.) would mean, 'should be killing' or 'try to kill.'

l. 1342. **φόβῳ** = φοβούμενοι, here followed by the infin. εἰσορᾶν instead of the usual subj. or opt. Cp. Xen. *Cyrop.* 8. 7. 15 φοβήσεται ἀδικεῖν.

l. 1344. **στείχειν**, sc. ἐκεῖσε. Cp. l. 1297 n.

οὐκ ἐωμένοις, 'forbidden' by Iphigenia. Cp. l. 1330, also 1213.

l. 1346. **ταρσῷ κατήρει**, etc., lit. 'having its broadside winged with oar-blades well arranged.' **ἐπτερωμένον** goes with σκάφος, and **πίτυλον** is the acc. of respect. This latter word, literally denoting the 'plash' or measured beat of oars (cp. l. 307), is here used of the oars collectively = 'broadside' (*remigium*). Cp. πίτυλος εὐήρης l. 1050. For the metaphor in ἐπτερωμένον of a ship's oars compared to wings cp. Hom. *Od.* 11. 125 εὐήρε' ἐρετμὰ τά τε πτερὰ νηυσὶ πέλονται. The whole line is highly pictorial.

l. 1349. **πρύμνηθεν**, 'astern,' on the shore, not on board (ἐπὶ πρύμνης l. 1377). This is plain from ll. 1381, etc.

l. 1350. **εἶχον**, 'were steadying,' sc. οἱ μὲν, 'one party.' Köchly quotes similar instances of the omission of ὁ μὲν in the first clause, e.g. *Herc. Fur.* 636 ἔχουσιν, οἱ δ' οὔ, *Orest.* 1489 νεκροὶ δ' ἔπιπτον, οἱ δ' ἔμελλον, etc.

ἐπωτίδων, 'bulwarks' (Paley, 'catheads'). The ἐπωτίδες were beams fixed on each side of the ship's prow to strengthen the beak (ἔμβολος). Thucydides (7. 36) says the Syracusans τὰς ἐπωτίδας ἐπέθεσαν ταῖς πρώραις παχείας, in order to resist an attack. Anchors, when hauled up, were suspended from these.

ll. 1351, etc. **κλίμακας**, properly called ἀπόβαθρα. These were of course intended to help the strangers to get on board; hence καθίεσαν naturally refers to the ladders, and l. 1352 is either corrupt or misplaced. (See Crit. Appendix.) As the text stands, the only way of getting the required sense is to lay the main stress on the participle, i.e. to take σπεύδοντες ἦγον as = ἔσπευδον ἄγοντες, 'they got ready (*expediebant*) ladders (hauling in the stern-cables), and let them [the ladders] down for the strangers;' but this is awkward. There is at all events little sense in making πρυμνήσια the object of καθίεσαν, though Paley would explain it as referring to the other end of the ropes, which they let down for the strangers to catch hold of. But the cables, when hauled in, would naturally be coiled on board; nor is it easy to see why such additional help should be needed, when the ladders were there ready for the required purpose.

[There is a further difficulty in the *tense* of *δόντες*, as denoting an action prior in time to that implied in *καθίεσαν*; whereas the two acts are really simultaneous. This objection, however, would perhaps not be insuperable, if there were no other reason for suspecting the integrity of our text.]

l. 1354. **ἀφειδήσαντες** probably means 'reckless' of the consequences, the fear of which had hitherto restrained them from touching the priestess. Now, intent only upon frustrating the strangers' design, they lay aside all scruples.

l. 1356. **πρυμνησίων τε.** We must suppose that the cables had not been completely hauled in before the attack began.

εὐθυντηρίας, 'rudder-ports' (?). These seem to have been holes on either side of the stern, through which the rudders, resembling large paddles, were passed, the handles (*οἴακες*) being worked by a steersman in the centre of the ship. The difficulty is how any one not on board could 'take out' these; but the tense merely implies that they *tried* to do it, probably by tugging at the *πηδάλια* from outside. A picture of this scene (with some variations) is described in Lucian, *Toxaris* 6, in which the Taurians appear *ἐκκρεμαννύμενοι τῶν πηδαλίων καὶ ἐπαναβαίνειν πειρώμενοι*, but it is added *οὐδὲν ἀνύσαντες*.

l. 1357. **εὐπρύμνου** is a pictorial epithet, but has special force by contrast with the outrage the Taurians were inflicting on the ship.

l. 1358. **λόγῳ**, 'pretext,' lit. 'argument' or 'plea' to justify the act.

l. 1359. **ξόανα καὶ θυηπόλους**, an affected half-jocular exaggeration of the offence, as if more than one image and priestess were in question, or as if the strangers were in the constant habit of committing such outrages. In the next line there is perhaps a similar affectation in the use of the term **ἀπεμπολᾷς**, 'smuggle her away,' as though Iphigenia were destined for the slave-market.

The peremptory double inquiry **τίνος τίς ὢν** is answered by Orestes explicitly.

l. 1366. **τὰ δεινὰ πλήγματα**, '*these* terrible blows' (showing the marks). For a slightly different force of the article see l. 320 n.

ll. 1367–8. **κεῖνοί τε . . . οὐκ**, etc. = *οὔτε κεῖνοι εἶχον οὔτε ἡμεῖς* (*εἴχομεν*), 'nor had we,' the *οὐκ . . . εἶχον* being equivalent to 'were without' (*et nos et illi ferro carebamus*). Cp. l. 1478 *Ὀρέστῃ τ' . . . ἀδελφῇ τ' οὐχὶ θυμοῦμαι*.

l. 1368. **ἦσαν ἐγκροτούμεναι**, 'came crashing upon us.' The combat was all on one side; the Greeks showed their fighting powers as in the contests called *pancratium*, kicking as well as hitting being freely resorted to. Hence **κῶλα** almost certainly means 'legs,' not 'arms.'

l. 1370. Cp. *Bacch.* 665 *κῶλον ἐξηκόντισαν*, also l. 362 *supra χεῖρας ἐξηκόντισα*.

l. 1371. ξυνάπτειν is possibly corrupt, but no satisfactory correction has been proposed. (See Crit. Appendix.) If genuine, it must mean, 'our limbs came into collision (with theirs) and were *at once* tired out,' the second ξὺν denoting simultaneous effect. It was evidently a case of *ubi tu pulsas, ego vapulo tantum* (Juv. 3. 289); and the narrator seems to take pride in asserting that his own side maintained a passive resistance, in order to aggravate the assault on the part of the Greeks.

l. 1372. ἐσφραγισμένοι, perhaps (like our word 'marked') a pugilistic expression. Klotz quotes Virg. *Georg.* 4. 15 'manibus Procne pectus *signata* cruentis.'

l. 1376. καὶ, explanatory of ἐμαρνάμεσθα, so that καὶ ἐβάλλομεν = βάλλοντες.

l. 1378. ὥστ' ἀναστεῖλαι, sc. ἡμᾶς, *ut nos repellerent.* Monk quotes Thuc. 6. 70 οἱ γὰρ ἱππῆς τῶν Συρακοσίων . . . εἴ τινας προδιώκοντας ἴδοιεν, ἀνέστελλον.

l. 1383. εὐσέλμου, another pictorial epithet of ships (cp. ll. 1346, 1357); common in Homer.

l. 1384. οὐρανοῦ πέσημα. Cp. l. 88 n., and διοπετὲς ἄγαλμα l. 977. The gen. οὐρανοῦ is not strictly equivalent to ἐξ οὐρανοῦ (though the idea implied in πέσημα, 'image that *fell*,' suggests this rendering); it is rather attributive = οὐράνιον, 'heavenly.' Somewhat similar is the phrase in our Litany, 'Father, *of* heaven,' representing *Pater de caelis.*

l. 1386. βοή τις, not proceeding from any of the crew (though identifying itself with them, as shown by ἔχομεν and εἰσεπλεύσαμεν below), but a mysterious voice, as of some guiding power. Such supernatural voices were often believed to have been heard in moments of excitement. Cp. *Androm.* 1147, where a voice ἀδύτων ἐκ μέσων encourages the Delphians in their frantic assault upon Neoptolemus; also in *Bacch.* 1078 ἐξ αἰθέρος φωνή τις (supposed to proceed from Dionysus himself) is said to urge on the Maenads against Pentheus. So after a battle between the Romans and the Etruscans, Livy (2. 7) records a legend—'silentio noctis ex silva Arsia ingentem editam vocem; Silvani vocem eam creditam; haec dicta, *uno plus Tuscorum cecidisse in acie; vincere bello Romanum.*'

ναῦται νεὼς, if genuine, forms one idea = 'mariners,' so that a second (local) genitive γῆς Ἑλλάδος may follow. But see Crit. Appendix.

l. 1387. Cp. *Cycl.* 16, 17 γλαυκὴν ἅλα ῥοθίοισι λευκαίνοντες.

l. 1388. ἄξενον πόρον. Cp. l. 253 n.

l. 1390. στεναγμὸν ἡδὺν, 'a shout of joy,' mingled (as στεναγμὸν seems to imply) with the noise made in the effort of rowing.

l. 1392. στόμια, 'the harbour's mouth,' Lat. *ostia.*

l. 1393. ἠπείγετο, 'was hard pressed,' 'laboured,' in contrast to

ἐχώρει. Usually ἐπείγεσθαι means 'to speed on' before a fair wind. Musgrave and others quote Hom. *Od.* 23. 234 as a parallel passage—

> ὧν τε Ποσειδάων εὐεργέα νῆ' ἐνὶ πόντῳ
> ῥαίσῃ, ἐπειγομένην ἀνέμῳ καὶ κύματι πηγῷ·

but there the meaning of ἐπειγομένην may be 'urged on' till struck by a heavy sea. Others think ἠπείγετο here is corrupt.

l. 1395. παλιμπρυμνηδὸν, 'stern foremost.' (See Crit. Appendix.)

l. 1396. λακτίζοντες, 'struggling,' lit. 'kicking,' from the usual metaphor πρὸς κέντρα λακτίζειν (as in *Bacch.* 795, *Acts* 9. 5), of bullocks kicking against the goad.

l. 1399. σῶσόν με, etc. Cp. Iphigenia's prayer to the same goddess, ll. 1082, etc.

ll. 1401, etc. φιλεῖς δὲ, etc. Schöne cites the passage in Goethe's *Iphigenie* 3. 3, beginning—

> 'Du liebst, Diane, deinen holden Bruder
> Vor allem, was dir Erd' und Himmel bietet.'

l. 1403. ἐπηυφήμησαν, 'sang responsive.' Cp. Hom. *Il.* 1. 22 πάντες ἐπευφήμησαν Ἀχαιοί, 'murmured assent.' Here they chanted the Paean to Apollo, as the brother of Artemis and also the great Deliverer. Cp. *Alc.* 91 εἰ γὰρ μετακύμιος ἄτας, ὦ Παιὰν, φανείης.

l. 1404. ἐξ ἐπωμίδων χέρας. I have adopted Musgrave's reading, not with any certainty as to its correctness, but as giving fairly the required sense at the cost of a trifling alteration. The MSS. χερῶν is at best a probable interpolation (see Crit. Appendix); but the objection to reading the accus. ἐπωμίδας is that the 'shoulder-point' could not properly be said to have been 'applied' to the oar-handle; hence we rather need χέρας as the object of προσαρμόσαντες. There is also a doubt whether ἐπωμίδων means the 'shoulder-point' itself, or the part of the dress that went over it. In support of the latter meaning a passage is quoted from *Hec.* 559—

> λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος
> ἔρρηξε λαγόνος ἐς μέσον παρ' ὀμφαλόν·

but the context λαγόνος, etc. seems rather to show that a part of the body is intended. The words γυμνὰς ἐξ ἐπωμίδων χέρας may therefore be rendered, either 'bare from the shoulder' downwards, or (as Paley takes it) 'stripped from the shoulder-sleeve.' Cp. *Ion* 1210 γυμνὰ δ' ἐκ πέπλων μέλη. [Wecklein explains it to mean 'fastening (shifting) the oars from hands to armpits,' in order to raise their disengaged hands while chanting the paean. But ἐπωμίδες does not mean 'armpits,' and how could the men afford to cease rowing at a moment when their utmost efforts were required? They must of course have sung the paean as best they could, rowing hard all the time.]

l. 1406. μᾶλλον μᾶλλον (with καὶ omitted) seems to be a later Attic

expression. Photius illustrates it from Menander. Badham quotes Catullus, *Nupt. Pel.* 274 'magis magis increbrescunt.'

l. 1407. **ὁ μέν τις** (*alius quis*) represents an indefinite *number* of persons, and is therefore a convenient expression for *τινὲς*, when required to begin a sentence. It is regularly followed by *ὁ δέ τις*, here by the equivalent *ἄλλος*.

l. 1408. **πλεκτὰς ἀγκύλας**, 'twisted nooses,' or 'slip-knots' of rope (Paley) to secure the ship to some object on shore, and prevent it being dashed against the rocks. [Others understand it of the efforts of the Taurians to drag the ship on shore, but (as Hermann observes) they would hardly have done this without danger to themselves from the archers on board (l. 1377); whereas the Greek crew must needs have resorted to some shift to save their vessel, and the cables thus fastened would serve to steady her and break the force of a collision.]

l. 1409. **κἀγὼ μὲν**, 'and *I*' (leaving the rest to their own devices), the opposing clause with **δὲ** being left to the reader's imagination. Cp. l. 386 *ἐγὼ μὲν οὖν . . . ἄπιστα κρίνω* = '*I* (whatever others may think) judge,' etc.

l. 1410. **τὰς ἐκεῖθεν** (for *ἐκεῖ*) marking the place *whence* the news comes. Cp. *τῶν 'Αργόθεν* l. 1182 n.

l. 1414. **ἐπισκοπεῖ**, like the Latin *invisere* in Virg. *Georg.* I. 25, 'watches over,' 'protects.' Poseidon is guardian of Troy, as the reputed builder of its walls for Laomedon, Hom. *Il.* 7. 453. Cp. *Troad* 4, where Poseidon is made to say—

> *ἐξ οὗ γὰρ ἀμφὶ τήνδε Τρωικὴν χθόνα*
> *Φοῖβός τε κἀγὼ λαΐνους πύργους πέριξ*
> *ὀρθοῖσιν ἔθεμεν κανόσιν, οὔποτ' ἐκ φρενῶν*
> *εὔνοι' ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει.*

l. 1415. **Πελοπίδαις**, the family of Orestes and Iphigenia. (See genealogy, ll. 1–5.)

The **δὲ** follows *τε* when the latter clause is opposed to the former.

l. 1418. **λαβεῖν**, explanatory of *παρέξει* = 'as a prey' (England).

ἢ φόνον, etc. The sense must be 'who is found to have been faithless to the goddess in forgetting her deliverance from death at Aulis,' **φόνον** being equivalent to '*attempted* sacrifice,' from which Artemis rescued her.

l. 1419. **θεᾷ** is the so-called *dat. incommodi*, depending on *προδοῦσα* and also to some extent on *ἀμνημόνευτον*, so that Iphigenia is said literally to '*betray her deliverance* by an act of forgetfulness (i.e. of ingratitude) with respect to the goddess.' But the text is possibly corrupt. (See Crit. Appendix.)

l. 1422. For the epithet **βαρβάρου** in the mouth of Thoas see on ll. 1174, 1337.

l. 1423. Paley cites the similar passage in *Hel.* 1561 *οὐκ εἶα . . . ἐμ-*

βαλεῖτε, where the interjection εἶα is inserted into an interrogation so as to give it an imperative force = 'ho! run,' etc.

l. 1424. **παράκτιοι**, adverbial of place with δραμεῖσθε = παρ' ἀκτήν. Cp. *Hec.* 797 ἀφῆκε πόντιον = εἰς πόντον. So in expressions of time, as σκοταῖος, τριταῖος ἦλθεν. Cp. l. 258 χρόνιοι ἥκουσιν.

ἐκβολὰς νεὼς, 'stranding of the ship' = ναῦν ἐκβληθεῖσαν, or 'wreckage,' if ἐκβολαὶ can = τὰ ἔκβολα *Hel.* 422. In favour of the latter interpretation there is the common use of ἐκβολή for something thrown overboard, and, as Wecklein observes, the hope of plunder would act as a stimulus to the Taurians.

l. 1425. **σὺν τῇ θεῷ** = *deae auxilio*, since she might naturally be expected to resent the sacrilege committed by the strangers.

l. 1427. For **οἱ δὲ** not preceded by οἱ μὲν see note on l. 1350.

ll. 1429–30. Cp. Aesch. *Prom.* 750 where Io exclaims τί . . . οὐκ ἐν τάχει ἔρριψ' ἐμαυτὴν τῆσδ' ἀπὸ στύφλου πέτρας; This mode of punishment (κατακρημνίζειν) was practised by Greeks and Romans alike; the other, impalement (σκολοπίζειν) was regarded as peculiarly barbarous, being much in vogue with the Persians and other Asiatics, and is still known in Turkey and the adjacent provinces. In the *Eumenides* 183 Aeschylus speaks of the miserable victims who μύζουσιν . . . ὑπὸ ῥάχιν παγέντες.

l. 1431. **ἵστορας** = *conscias*, 'accomplices.'

l. 1432. **αὖθις**, 'hereafter,' as in l. 1312.

ATHENA now suddenly appears on an elevated stage, called θεολογεῖον, from which she addresses the king.

ll. 1435–1500. ATHENA. '*Stay, Thoas, this pursuit, and hear my commands. Apollo himself led Orestes hither, to bear his sister with the image home. Him thou can'st not o'ertake, for Poseidon hath calmed the waves. Thou, Orestes, speed to Halae on the Attic shore; there enshrine the image, and ordain holy rites for Tauric Artemis. Iphigenia must dwell at Brauron, priestess of the goddess there, and after death be worshipped.* (To Thoas.) *Release, too, these women from thy land and be wroth no more.*' THOAS. '*Goddess, I will do all thy bidding, for with the gods none may strive. Let them go and prosper.*' ATH. '*'Tis well. Waft them, ye breezes, on their way; myself will be their guide.*' CHORUS. '*Good luck attend you! Hail, Pallas, for thy glad tidings, and may Victory be mine for aye!*'

l. 1435. **διωγμὸν πορθμεύεις**, 'conduct' or 'carry on this pursuit.' The naval metaphor contained in πορθμεύειν is a favourite one in this play; cp. ἴχνος, πόδα πορθμεύειν ll. 237, 266, πορθμεύσειν γραφὰς l. 735. It is further extended in *Orest.* 1032 ἐς δάκρυα πορθμεύουσ' ὑπόμνησιν κακῶν, 'carrying the recollection of woe to the point of tears,' i. e. bringing up the recollection so as to make me weep.

l. 1437. **ῥεῦμα στρατοῦ.** Cp. Aesch. *Pers.* 412 *ῥεῦμα Περσικοῦ στρατοῦ*, also *ib.* 87 *μεγαλῳ ῥεύματι φώτων*.

l. 1438. **πεπρωμένος**, 'ordered' by the oracle. This word is usually impersonal (from *πέπρωται*); but cp. *Troad* 340 *τὸν πεπρωμένον πόσιν*, Pind. *Pyth.* 4. 109 *πεπρωμένον βασιλέα*, where it is used as here.

[l. 1442. **πημάτων ἀναψυχάς.** Cp. l. 92, and see Crit. Appendix. If the line be retained *ἀναψυχὰς* is the accus. in apposition to preceding clause, like *τῆς σφαγῆς ἄποινα* in l. 1460, = '*and so* find relief from troubles.']

l. 1445. **χάριν ἐμήν.** Here *χάριν* retains its substantival force, as in l. 566 *χάριν ἄχαριν*, where see note.

l. 1446. **πορθμεύων**, sc. *Ὀρέστην*, attracted into the relative clause in l. 1444. The stress is really on the participle, as if the sentence ran *πορθμεύει τιθείς*, etc.

πλάτῃ = νηὶ as in l. 242.

l. 1448. Cp. *Hippol.* 816, where Hippolytus addresses Artemis *κλύων μὲν αὐδὴν ὄμμα δ' οὐκ ὁρῶν τὸ σόν*. In *Hel.* 1662 Castor and Pollux address Helen when far out at sea on her homeward voyage. [Some editors put the comma after *παρὼν*, taking *θεᾶς* with *ἄγαλμα*, on the ground that *ἄγαλμα* usually has some distinctive word attached to it, as *θεᾶς*, *διοπετὲς*, etc. But the 'image' has been mentioned so lately (l. 1441) and so often, as to leave no doubt of its identity; moreover *θεᾶς* has special force with *αὐδὴν*, since Orestes being so far off could not have heard a *human* voice.]

l. 1450. **θεοδμήτους**, i.e. built by Athena, according to the legend, after her contest with Poseidon. The same epithet is given to Athens in *Hipp.* 974, Soph. *Elect.* 707.

For the form of sentence **ὅταν μόλῃς** followed by *χῶρός τις ἔστιν* cp. l. 262. Here the incoherence is less apparent, the sense being, 'when you come to Athens, *you will find* a place, etc., and there you must build a temple.'

l. 1452. **γείτων**, i.e. opposite. Carystus was in Euboea, just across the strait.

l. 1453. At Halae Araphenides there was an ancient temple of Artemis Tauropolos, mentioned by Strabo, also by Callimachus, *Hymn. ad Dianam* 173. At Brauron, a little to the south of Halae, was worshipped a goddess known as Artemis Brauronia. Euripides places the image at Halae and represents Iphigenia as priestess of Artemis at Brauron.

l. 1454. **τεύξας**, a regular Homeric expression, as in *Od.* 12. 347 *πίονα νηὸν τεύξομεν*, and elsewhere.

l. 1455. **ἐπώνυμον**, etc. Euripides is indulging in one of his favourite attempts at etymology (cp. l. 32, *Hel.* 9, *Bacch.* 508, *Ion* 661). He supposes *Ταυρο-πόλος* to be compounded of the local name *Tauri* and

πολεῖν, *versari*, in allusion to Orestes' 'wanderings.' Its real derivation was unknown to the Greeks, but it is probably connected with ταῦρος, 'bull.' See Introduction, p: xv. In Soph. *Aias* 172 the goddess is called Ταυροπόλα Διὸς Ἄρτεμις.

l. 1457. **Ἐρινύων**, a trisyllable, as in ll. 931, 970.

l. 1459. **ἑορτάζῃ**, i. e. at the feast of Artemis.

l. 1460. **σφαγῆς ἄποινα**, 'as a compensation for thy (uncompleted) sacrifice.' Ἄποινα is the accus. in apposition with the following clause, ἐπισχέτω, etc. Cp. *Alc.* 7 θητεύειν . . . τῶνδ' ἄποινα. Since Orestes escaped being sacrificed, the goddess requires some compensation; only she will henceforth be satisfied by the merely symbolical act of drawing a few drops of blood from the victim's neck with a sword.

ἐπισχέτω, from ἐπέχω, 2 aor. (not from ἐπίσχω), sc. ὁ ἱερεύς, 'let the priest apply the sword.'

l. 1462. **ὁσίας ἕκατι**, *religionis gratia* (Klotz), the sacrifice being merely nominal (see above). For ὁσίας as a substantive cp. l. 1161.

l. 1464. **Βραυρωνίας**. See note on l. 1453. The κλίμακες were either steps cut in the cliff, or (more probably) natural terraces rising one above another in the hill on which the temple stood. Diod. Siculus 19. 2 speaks of τῆς καλουμένης κλίμακος. (There is a steep track leading from the head of the pass of Glencoe to Fort William, known as the Devil's *staircase*.)

θεᾶς, the gen. of relation after κληδουχεῖν, which = κληδοῦχον εἶναι (not, as some take it, after κλίμακας). For the office of κληδοῦχος cp. l. 131 n.

l. 1466. **ἄγαλμα**, 'as an offering,' in app. to εὐπήνους ὑφὰς (cp. l. 312).

l. 1467. **ψυχορραγεῖς**. Cp. *Alc.* 20 ψυχορραγοῦσα, *ib.* 143 ἤδη προνωπής ἐστι καὶ ψυχορραγεῖ. The clothes of women who died in childbirth were dedicated to Artemis at Brauron. Here the honour is transferred to Iphigenia, who, according to earlier legends, was herself a goddess, and became by a very natural confusion identified with the Artemis whose temple she served. See Introduction, p. xvi.

l. 1468. **τάσδε**, the women of the Chorus. This is addressed to Thoas.

l. 1470. **γνώμης δικαίας**. The allusion in these words must remain unexplained, until their connexion with what precedes or follows is satisfactorily determined. (See Crit. Appendix.) If they form part of the foregoing clause (τάσδε, etc.), they must mean 'the righteous decision' of the Chorus, in resolving to save Orestes and Iphigenia at all risks. But if, as is assumed in the text, their connexion is with the lost passage, or with the following sentence ἐξέσωσα δὲ, etc. they may refer either to something Orestes has said or done, or else to Athena's own 'just decision' at the trial, when she saved Orestes by deciding that an equality of votes was to secure acquittal (see on l. 966).

l. 1472. **κρίνασα**, 'apportioning;' cp. l. 965.

καί, 'and so,' in accordance with this precedent.

νόμισμα, 'custom,' as in Aesch. *Sept. c. Theb.* 257 Ἑλληνικὸν νόμισμα. Hermann quotes *Elect.* 1268—

> καὶ τοῖσι λοίποις ὅδε νόμος τέθησεται,
> νικᾶν ἴσαις ψήφοισι τὸν φεύγοντ' ἀεί.

l. 1477. **ἄπιστος** (ἐστὶ), 'disobeys' = ἀπειθής. So πιστὸς, 'obedient,' Soph. *Oed. Col.* 1031 ἀλλ' ἴσθ' ὅτῳ σὺ πιστὸς ὢν ἕδρας τάδε, and the verb ἀπιστεῖν = ἀπειθεῖν in *Ion* 557, and elsewhere.

l. 1478. **Ὀρέστῃ τ' . . . ἀδελφῇ τ' οὐχὶ** = οὔτε Ὀρέστῃ οὔτε ἀδελφῇ. Cp. l. 1367 n.

l. 1480. **πρὸς θεοὺς ἁμιλλᾶσθαι** was proverbial. Cp. *Acts* 5. 39 μήποτε καὶ θεομάχοι εὑρεθῆτε. Pflugk quotes Cic. *de Senect.* 2. 5 '*bellare cum dis.*'

l. 1483. For the epithet εὐδαίμονα cp. l. 1088.

l. 1487. **τὸ χρεὼν**, 'necessity.' Cp. Soph. *Ant.* 1106 ἀνάγκῃ δ' οὔτε δυσμαχητέον, also the chorus in *Alcestis* 962, etc., on the power of Necessity. There was a proverb of Simonides ἀνάγκᾳ δ' οὐδὲ θεοὶ μάχονται.

l. 1490. **ἀδελφῆς**. Both Artemis and Athena were said to be daughters of Zeus, the former by Leto, the latter by Metis, according to the older legend in Hesiod, *Theog.* 856.

l. 1491. **ἐπ' εὐτυχίᾳ** = εὐτυχῶς. Cp. ἐπ' εὐτυχεῖ πότμῳ *Iph. in Aul.* 1523.

τῆς σωζομένης μοίρας would seem naturally to go with εὐτυχίας or (better) with εὐδαίμονες, 'happy in your preserved fortune,' i. e. 'your preservation.' But the orator Aristides has the phrase εἰ τῆς σωζομένης μοίρας εἴημεν, meaning, 'if we were *among the number of the saved.*' This must either have been a proverb, or Aristides must have quoted the present passage, and it is unlikely he should have been mistaken as to its meaning. Hence we had better render it so (after ὄντες).

[Reiske refers σωζομένης to Artemis (after εὐτυχίᾳ), 'the good fortune which the saved goddess sends you.' Paley explains it of Iphigenia, in contrast to the lot of the Chorus, who are not at present 'saved.' But in either case the separation of σωζομένης from μοίρας, with which it would naturally seem to agree, is very awkward.]

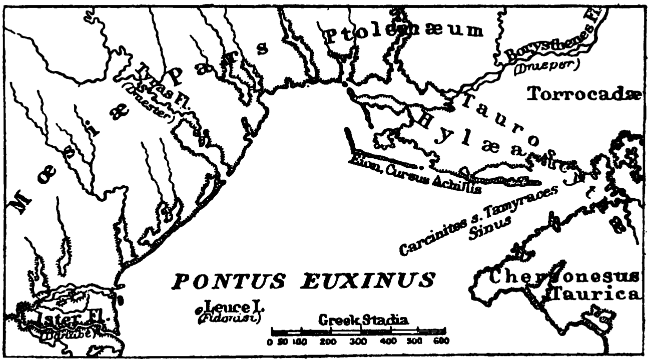
l. 1495. **ὡς σὺ κελεύεις**. What this command was we cannot tell, owing to the gap in Athena's speech. (See on l. 1470.) Probably she had bidden them continue awhile in the service of the goddess, with a promise of release hereafter.

ll. 1498–1500. These three lines also conclude the *Orestes* and *Phoenissae*. They are spoken by the leader of the Chorus in behalf of the poet, and are an appeal to the judges to award him a prize. Six other

plays of Euripides have another conventional ending, the first line of which is πολλαὶ μορφαὶ τῶν δαιμονίων. (For this see concluding note on *Helena*, l. 1688.)

κατέχοις, 'protect,' 'guard.'

μὴ λήγοις. Our poet had already gained a first prize in 441, also for the *Hippolytus* in 428, as well as second and third prizes on other occasions. What prize, if any, he won by his *Iphigenia in Tauris* is unknown.



CRITICAL APPENDIX.

THE following pages do not profess to contain a complete *apparatus criticus* of the play, but merely a list of the most important variations and corrections, with a commentary, where required, supplementing the brief notices of various readings given in the footnotes to the text. An account of the MSS. and principal editions is added at the end of the Introduction.

l. 3. Badham's suggestion, δ' ἄπο for δὲ παῖς (on account of the singular παῖς), is plausible, but not necessary.

l. 5. This line is possibly interpolated.

l. 6. Monk reads δίνας, but see note.

l. 13. Lenting reads Ἀχαιοῖς (to go after λαβεῖν) unnecessarily.

l. 15. Hermann reads δεινῆς ἀπνοίας πνευμάτων δὲ τυγχάνων) making ἀπνοίας (joined with πνευμάτων) depend on τυγχάνων. But it was not a calm, but rather adverse gales, that detained the Greeks at Aulis (Aesch. *Agam.* 185, etc.), and πνευμάτων οὐ τυγχάνων, as explained in the note, really implies this. Kirchhoff suggests δεινὴ δ' ἀπλοί' ἦν, and other editors make various alterations in the line. Mr. England reads τε for οὐ, taking ἀπλοίας πνευμάτων τε as a hendiadys = 'dire straits caused by [adverse] winds.' But he does not, I think, satisfactorily account for the insertion of οὐ by a transcriber. The change of the first τ' to δ', omitting τ' after πνευμάτων, is all that is positively needed; but I prefer the dative ἀπλοίᾳ to the gen. ἀπλοίας in this construction. (See note.)

l. 24. There is no need for Monk's correction τέχναι, the subject οἱ Ἑλληνες being easily supplied before the verb. Cp. l. 215.

l. 36. Possibly Ἄρτεμις is a gloss to explain θεά, since the name of the goddess would be well known to the Athenians. Weil substitutes χρώμεσθ' for Ἄρτεμις, which simplifies the construction, but is merely a conjecture. He also regards ll. 40, 41 as an interpolation, since Iphigenia's actual part in the sacrifice is explained at l. 622, and need not be anticipated here. But her reluctance to the office is so marked a feature in this play that it is improbable she would have allowed the bare assertion θύω γὰρ, etc. to pass without explanation.

l. 45. Markland and others read παρθενῶσι . . . μέσοις, 'the maiden's chambers;' but the text is plain.

l. 50. Porson would read μόνος λελεῖφθαι στῦλος εἷς, etc., Kirchhoff μόνος δὲ λειφθεὶς, etc., with ἐξ for ἐκ δ' in l. 51. But the meaning is clear without εἷς, after correcting the obvious errors in the MSS., ἐλήφθη and καθεῖμαι (l. 52).

l. 51. Hermann inserted γε after ἐκ δὲ, to avoid the ῑ in ἐπῑκράνων. But there are other instances of such lengthening before κρ, πρ, τρ, though it is comparatively rare in compounds.

ll. 59, 60. These lines are probably spurious, anticipating the narrative given at l. 920. As Iphigenia's dream was concerned only with her δόμοι πατρῷοι (l. 51), any reference here to Strophius and his family is obviously irrelevant.

l. 62. Badham reads ἀποῦσ' ἀπόντι, but the antithesis conveyed in the text is more forcible than the mere emphasising the fact of her separation from Orestes.

l. 67. Elmsley's alteration to φύλασσε does not improve the sense. See note.

l. 70. This line is perhaps rightly regarded as an interpolation (Badham, Nauck, etc.) not so much on account of the interruption of the single-line dialogue (στιχομυθία), which sometimes occurs (e.g. at l. 811, *Alc.* 818, *Bacch.* 1270, etc.), but because the statement of the place whence they came is needless, and Orestes in his present excited state of mind would be unlikely to waste words in explanation. Hermann puts l. 76 after l. 71, giving two lines to Orestes and making the single lines begin at l. 72. [If the line be retained, ἔνθα ναῦν ἐστείλαμεν must mean, 'whither we directed our course.' Cp. ναυκληρίαν στείλας *Alc.* 112.]

l. 76. Possibly this line ought to be continued to Pylades, signifying his acquiescence in the warning given by Orestes at l. 67.

l. 84. An evident interpolation from l. 1455. Here it was probably introduced as a marginal note by way of reference to that passage, and afterwards crept into the text.

l. 97. Kirchhoff's κλιμάκων for δωμάτων seems a needless alteration, if ἐκβησόμεσθα be explained as in the note. The Aldine reading is δωμάτων πρὸς ἀμβάσεις.

l. 98. For μάθοιμεν (Reiske) see note. The Florentine reading ἄρ' οὖν for ἂν οὖν is perhaps to be preferred, though the double ἂν is common.

l. 99. Hermann reads ἢ for ἢ and suggests μή, which Paley adopts ('*unless* we open,' etc.) This, as Mr. England rightly observes, sacrifices the necessary alternative introduced by πότερα.

l. 100. Various alterations of ὧν οὐδὲν ἴσμεν have been proposed, e.g. ὧδ' οὐδὸν ἔσιμεν (Badham), ὧδ' ἄδυτον ἔσιμεν (Wecklein), ἱερὸν (Köchly) etc. But see note.

l. 112. The MSS. vary between προσφέροντε and προσφέροντα. The dual is preferable, since both were to join in the enterprise.

ll. 116, 117. The MSS. give these lines to Orestes, but they form a fitting conclusion to Pylades' speech, the object of which is to reassure his desponding friend. The following words ἀλλ' εὖ γὰρ εἶπας, etc. are obviously the *beginning* of Orestes' reply. [Dindorf omits these two lines as spurious, and Wecklein puts them after l. 105.]

ll. 123–136 were restored by Tyrhwitt to the Chorus; the MSS. give them to Iphigenia.

l. 130. Mr. England, rendering πέμπω, 'escort,' and referring πόδα to Iphigenia, reads τᾶς σᾶς ὁσία, which improves the metre and defines κληδούχου more precisely. But the metre may stand (see note), and the σᾶς is not absolutely required, since the context clearly shows *whose* priestess Iphigenia is.

l. 135. **Εὐρώταν** is an easy correction for the MS. Εὐρώπαν, unless we are to suppose Euripides ignorant of the fact that the Tauric Chersonese was part of Europe. The eastern boundary of Europe was rather vaguely defined, but the Tanais was usually taken as the limit.

l. 141. Seidler and others read the gen. **χιλιοναύτα, μυριοτευχοῦς**, inserting σπέρμ', or some similar noun, before 'Ατρειδᾶν. The τῶν is a later MS. insertion, and the κλεινῶν is open to suspicion on account of κλεινᾷ immediately preceding. Hence Monk substitutes μέγ' ἀρίστου.

ll. 143, 145, etc. The text reading of this corrupt passage is due to Hermann and Heath, **ἰὼ** (with ῑ) for ὦ, and **μολπαῖσι βοᾶς** for the unmetrical μολπᾶς βοᾶν. Wecklein reads τὰν οὐκ εὔμουσον μέλπουσα βοᾶν, a good emendation. Elmsley keeps ὦ δμωαί, etc., inserting καὶ before τᾶς, and omitting βοᾶν as a gloss to explain οὐκ εὐμούσου μολπᾶς.

l. 150. **τοίαν** is Dindorf's emendation for οἵαν. Schöne thinks some participle, such as ἀπλακόνθ', has been lost after ζωᾶς, which Elmsley would omit as a gloss. Wecklein is more likely right in omitting ὀνείρων, since ὄψιν is sufficiently defined by νυκτός.

l. 161. Kirchhoff's **ἐννοτίους** for ἐν νώτοις is quite unnecessary. See note.

l. 184. The MSS. agree in reading **μέλεον**, but many editors adopt Musgrave's plausible alteration **μελομέναν**, suggested probably by *Phoen.* 1304 ἰαχὰν μελομέναν νεκροῖς. Schöne reads μελέων, to go with μολπαῖς.

ll. 186–202. The MSS. give these lines to Iphigenia, as well as ll. 203–235. In that case, not to mention the disproportionate length of Iphigenia's part, the Chorus would fail to perform their promise (l. 179) of joining in the lament. The only difficulty about the arrangement in the text (Musgrave's) is with regard to the words **πατρῴων οἴκων** in the mouth of the Chorus. But Hartung is probably right in regarding them as an interpolation from l. 154. If they are retained, Hermann's suggestion of inserting σῶν (or τῶν σῶν) before **πατρῴων** may be adopted.

l. 189. Badham's reading **τίνος ἐκ** comes nearer the MS. τίν' ἐκ than

Hermann's τίς ἔτ' ἐκ, and makes good sense. Köchly reads οὐκέτι τῶν, Wecklein οὐκ ἔστιν ἔτ'.

ll. 192, 193. The δ' in the text is transferred from the next line. Wecklein inserts μέτεβασ' after ἱερὸν, Hermann μετέβαλεν. Köchly reads ἱερᾶν ἅρμ' αὐγᾶν ἅλιος ἄλλᾳ προσέβαλεν, ὅτ' ἔβα, etc. (See note.)

l. 195. ἄλλαις (Seidler), sc. ὀδύναις, is an improvement upon the MSS. ἄλλοις (μελάθροις), unless the latter word be taken to mean 'generation' (Wecklein, *Geschlecht*), which is doubtful.

l. 200. The MS. γ' after ποίνα is not wanted. Hartung reads ποίναμ', but the transposition of Ταντάλιδᾶν is the simplest alteration.

ll. 208, 209. Badham's suggested transposition of these lines, making ἁ μναστευθεῖσα refer to Clytaemnestra is on the whole satisfactory. Those who refer it to Iphigenia either adopt the desperate expedient of taking it with ναίω eleven lines below, or else place l. 208 of the MS. after 220. This is hardly probable, though the contrast with ἄγαμος, etc. would have some force. There is, however, a similar contrast with τλάμων, according to the present text.

l. 215. Canter and Nauck needlessly involve the sentence by reading ἐπιβᾶσαν. With ἐπέβασαν a connecting particle δ' is required after εὐκταίαν. Hermann inserts εὖτ' before εὐκταίαν, Kirchhoff ἂν before ἱππείοις.

l. 226. The participle αἱμάσσουσα has been justly suspected, both on account of the metre and the tautology with αἱμόρραντον. Perhaps Monk's emendation τέγγουσ' might be adopted, although any correction is of course conjectural. Others, with less probability, consider βωμοὺς an interpolation. Köchly reads βωμοῖς.

l. 232. Hartung thinks the words ἔτι βρέφος ἔτι have been interpolated from the similar passages in ll. 834, 1239. The metre is improved by their omission.

l. 246. For ὄνομα Monk reads σχῆμα, 'dress,' supposing the MS. ὄνομα to be a correction of ONHMA corrupted from CXHMA. But the text reading, though an unusual form of expression for τί ἐστι τῆς τοὔνομα; need not on that account be altered.

l. 258. To avoid the difficulty involved in an over literal interpretation of οὐδέπω (see note), Nauck reads ἐξ ὅτου, Seidler and others οἶδ', ἐπεί. The latter comes nearer to the MSS., but οἶδε cannot be right, since the strangers are not yet present.

l. 284. Hermann, unnecessarily, reads καὶ βοᾷ· κυναγὸν ὥς, etc., making κυναγὸν refer to the Fury, in apposition with τήνδε.

l. 288. ἐκ χιτώνων. No emendation yet proposed of these words is even probable. Hartung's χελυνῶν is plausible, but the word in this sense lacks authority. Markland suggested ἐχιδνῶν, Hermann χλιδώνων ('necklace' of vipers), Musgrave χαλινῶν. Kirchhoff reads ἐκ τρίτων αὖ = τρίτη, comparing *Orest.* 1178, Rauchenstein ἡ δ' αὖ τρίτη

νῦν. I have therefore retained the MS. χιτώνων as a possible reading (see note), marking it however as doubtful. Elmsley may be right in supposing that the name of some place, *whence* the Fury came, is lost, and in constructing ἐκ, etc. with ἐρέσσει.

l. 290. ὄχθον is possibly corrupt. Paley suggests ἄχθος 'rocky mass.' See note.

l. 294. For Badham's emendation ἃ 'φασκ' see note.

l. 295. One MS. appears to have the correction θαμβούμενοι, which Seidler adopts. But the use of the middle of θαμβεῖν is more than doubtful, and the correction itself is uncertain.

A variant reading πέλανον, 'blood-gouts,' may be due to the occurrence of the same expression (αἱματηρὸν πέλανον) in *Alc.* 851, *Rhes.* 430. It is obviously out of place here.

l. 306. μικρῷ, the Aldine reading, is the simplest correction of the MS. μακρῷ. Nauck reads οὐ μακρῷ, Wecklein ἐν παύρῳ, which is equivalent to μικρῷ, but does not come quite so near the MS. reading.

l. 312. Lucian, quoting this passage, has the reading εὐπήκτους, Hermann reads εὐπτύκτους, a word which is not found elsewhere, though easily compounded. That the garments were double-folded for the purpose may be assumed as a fact, but need not be distinctly stated; also the text reading εὐπήνους has its own force. (See note.)

l. 343. Badham, objecting to the middle φροντιούμεθα, would read φροντιοῦμεν οἷα χρή. Reiske, retaining φροντιούμεθα, proposed ὅσια for οἷα. Possibly θεῖα may be right, supposing the corruption to be confined to this one word, which is by no means certain. Madvig conjectures οὐκ ἀφροντιστήσομεν.

l. 349. Nauck, without sufficient reason, rejects this line as spurious.

l. 353. The MSS. read αὐτοὶ κακῶς πράξαντες, but with κακῶς we require the pres. πράσσοντες, and even then we get a mere repetition of δυστυχεῖς. Seidler's καλῶς (a very simple correction) seems to remove all difficulty (see note), and the past part. πράξαντες is quite sufficient as a note of time, without the addition of πάλαι or πότε, which Hartung desiderates.

l. 359. Pierson's οὗ for the MSS. οἳ is an improvement, though οἳ might refer to αὐτοὺς in l. 357, with Δαναΐδαι in apposition.

l. 378. The MSS. read κακῶν here, as κακῶς for καλῶς in l. 353. This confusion is frequent; here the sense determines for καλῶν.

l. 382. Badham is probably right in rejecting this line. Although the Greeks, as well as other nations, recognised pollution from childbirth, it would hardly have been viewed in that light by its presiding goddess (Ἄρτεμις λοχία). But there is no external evidence of spuriousness.

l. 386. I have retained the MS. reading ἔτεκεν ἄν, merely transposing the words for the sake of rhythm. Porson and others read ἔτικτεν,

Hermann ποτ' ἔτεκεν, but the ἂν, as Hartung observes, is necessary, as stating an hypothesis, not a fact—i.e. '*if* she were so foolish, she could not be Leto's daughter.' The protasis to ἂν ἔτεκεν (= εἰ οὕτως ἀμαθὴς ἦν) is implied in τοσαύτην ἀμαθίαν.

l. 395. The insertion of Ἰοῦς (by Erfurdt, Hermann, and others), to fill the blank in the MSS. after διεπέρασε(ν), is of course conjectural. A corrector of the Florentine MS. added ποτε, but a spondee is required. Schöne reads πόντου to follow οἶδμα.

l. 404. Dindorf reads κούρα δία, i.e. Iphigenia, as subject of τέγγει, taking αἷμα as a sort of cognate accus., 'moistens with blood.' The text reading is due to Elmsley.

l. 410. Rauchenstein's correction ἔπεμψαν for MS. ἔπλευσαν is almost necessary, unless the latter can be taken in an almost transitive sense, or else ὄχημα as a cognate accus. = *vectionem*, instead of *vehiculum*, its proper equivalent. Dindorf reads πόρευσαν.

l. 413. The line as it stands does not quite correspond to the strophic line 399, but no quite satisfactory correction has been proposed. The corruption, if any, must be in ἐπὶ πήμασι, and βροτῶν *may* be a gloss. Wecklein reads ἐπὶ (Mr. England ἔν τε, but the τε is questionable) ποθήμασιν. Monk's transposition of ἐλπὶς and ἐγένετ' improves the metre.

l. 443. Nauck corrected to χαίτᾳ (Paley χαίταν) from MSS. χαίτα.

l. 452. The text reading ὀνείροισι συνείην (Kirchhoff) is perhaps the best correction for metre and sense of the MSS. ὀνείρασι συμβαίην. Weil, however, reads τὰν γὰρ ὀνείροις ἀποβαίη, 'may what I have seen in dreams be fulfilled,' taking δόμοις, etc. with ἀπολαύειν. This is plausible: Hermann's ἐπιβαίην δόμοις gives a doubtful construction.

l. 456. Markland's δίδυμοι for διδύμοις is an improvement. The initial σ of συνερεισθέντες might easily cause the error.

l. 466. Köchly and others omit Ἕλλησι διδοὺς, the former as a gloss on ἡμῖν, the latter as an insertion to complete the metre. But παρ' ἡμῖν refers, not to Greece, but to their adopted country of Tauri, and οὐχ ὁσίας requires Ἕλλησι to define its extension.

l. 477. For the MS. κακὸν, which may very well stand (see note), various alterations have been proposed, as σαφῶς, βροτῶν, ὅποι, ἀπὸν, τέλος. If any change be made, the last of these (Weil) makes the best sense.

l. 486. A doubtful line, apparently an illustration of l. 485, introduced from the margin into the text. Paley, who retains it (reading οὐδ' for οὐχ) draws a distinction between μέλλων, signifying a more *remote* future, and ἐγγὺς, 'close at hand.' But μέλλειν *per se* has no such restricted force, and may be used of any future event, whether near or distant.

l. 498. The MSS. γύναι (for γένει) was probably copied in error from l. 496.

l. 556. Hartung's alteration **αὐτὸς** for *οὗτος* is perhaps an improvement; but the text may stand.

l. 558. The MS. **τήνδε** is suspicious, as implying actual presence (cp. l. 258 n.) Elmsley's **αἷμα** may be adopted for the sense, but it is a mere correction without authority. Weil reads *τῇδε*, Hermann *τῷδε*.

l. 560. Mr. England's suggestion **οὔ τι** for *οὐ τὰ* is plausible.

l. 573. The Florentine MS. has **λείπεται** as a later correction of **λυπεῖται**. Badham and some others adopt this; i.e. 'one thing is left (to complete his misery).' This is less likely than even *λυπεῖται*. Köchly reads *λυπηρὸν*, but any certain restoration is impossible.

l. 576. The MS. reading *τί δ' ἡμεῖς οἵ τ' ἐμοὶ γεννήτορες* is clearly wrong, the required sense being 'what of our parents?' not '*us and* our parents.' The change too of the plural *ἡμεῖς* to the singular *ἐμοὶ* is awkward. Schöne's correction *οἱ φίλοι* is as simple as any that has been proposed.

l. 580. **τῇδε** is a probable emendation for *μάλιστά γ' οὕτω*. Nauck reads *τοῦτο*, which is the wrong pronoun to refer to something that *follows*; Weil *μάλιστά γ' ὧδε*, but the *γε* is not wanted. Probably *οὕτω* was a gloss to explain *τῇδε* in its adverbial use.

l. 588. The MSS. reading **ἀγγεῖλαι** (infin.), for which Markland's **ἀγγείλαι** (opt.) is an easy correction, has been suspected on account of the occurrence of the same word in l. 582. Hence Musgrave and others read **'Αργόθεν**, Wecklein *'Αργεῖος*. On the other hand, it is plausibly argued that the repetition of the verb is intentional, in order to make this passage conform as closely as possible, in language as well as sentiment, to the preceding one; nor is the direct mention (as in **'Αργόθεν**) of the place *whence* the messenger should have come a matter of necessity. On the whole then the slight alteration in the text, with the insertion of *τ'* after *τὰς* in the next line, seems to be all that is needed. Hermann reads *ἀγγείλας*, which is awkward with another participle (*μολὼν*) directly following.

l. 633. Several alterations of **κατασβέσω** (e.g. *κατακλύσω*, *κατασκεδῶ*, *καταστελῶ*, etc.) have been proposed, through a misunderstanding of the text. (See note.)

l. 643. Portus' alteration of **πιστὰς** into **ἀπίστους** gives a mere repetition of *ἄελπτα* (l. 639), to which *πιστὰς* forms an effective contrast.

l. 644. A word of no particular importance has dropped out after *ῥανίσι*. Elmsley's suggestion *βαρβάρων* would supply both sense and metre.

l. 647. **μακαιρᾶς** (Kirchhoff), for MS. **μάκαρος**, does not perfectly answer the strophic line (643). Schöne's *μακάριος* would do this, but an epithet for *τύχας* seems to be wanted. Seidler read *μάκαρος ἰώ*, but *ὦ*, not *ἰώ*, is the right word in a simple address.

l. 654. The MSS. reading **πότερος ὁ μέλλων** (sc. *διόλλυσθαι*) cannot

stand, it being no longer doubtful which of the two friends was to die. Köchly reads πότερος ὁ μέλεος ὤν, Wecklein μέλεος μᾶλλον, but Hermann's μᾶλλον (without μέλεος) seems preferable. The division of the Chorus from l. 651 into two parts, combining to form an *Epodus* at πότερος, etc., is also due to Hermann.

l. 672. Porson reads διῆλθον, 'I was considering,' Markland διελθε, 'do thou consider.' But διελθεῖν λόγον means 'to relate,' not 'consider,' and the verb should be in the imperfect. Also μάθοις in Orestes' answer points rather to something suggested by another person, than to what is passing in one's own mind.

l. 679. The MSS. σώζεσθ(αι) αὐτὸς is objectionable on account of the elision or crasis of αι. Of the five instances quoted three occur in choral odes, and the remaining two are doubtful readings. Nauck reads σωθεὶς δ' from Badham. (See note.)

l. 682. Hermann (from one copy) reads ἄκληρον, 'as being (now) the husband of a dowerless wife,' and therefore likely to desire the death of Orestes, which would make his sister ἔγκληρος. This is hardly satisfactory.

l. 692. λείπειν is Monk's correction for the MSS. λήσειν, λήγειν. The Palatine has λύσειν, but λύειν βίον is a doubtful phrase, and λείπειν or λιπεῖν (Badham) seems probable.

l. 720. Elmsley, in deference to Porson's dictum (on *Med.* 675) that γε following τοι is not Attic, proposed καίπερ ἐγγὺς ἑστηκὼς (afterwards ἑστῶτος) φόνου, Monk and Badham κεἰ τοὐδ' ἐγγὺς ἕστηκας.

l. 727. The right reading πολύθυροι (for MS. πολύθρηνοι) is preserved by Aristotle, *Rhet.* 3. 6.

l. 736. This line is regarded by Badham and others as an interpolation, chiefly because it breaks the στιχομυθία. But see note on l. 69, and observe that here the real στιχομυθία may begin at l. 737, Orestes' question at l. 734 being merely an interruption of Iphigenia's speech. Besides this, the repeated mention of 'Argos' as the destination of her letter seems to be intentional. Cp. ll. 588, 589, 733.

l. 744. The suggested emendations δώσεις or δώσειν, or the change from τοῖς ἐμοῖς to τοῖσι σοῖς are unnecessary (see note). It is most unlikely that an original reading δώσεις should have been changed to δώσω, with ἐμοῖς following.

l. 781. Some give this line (as well as the exclamation ὦ θεοί) to Orestes. There seems to be no occasion to alter the MSS. distribution of parts, though there is force in Paley's remark that Orestes would hardly have refrained from some exclamation, after hearing his own name twice mentioned.

l. 782. This line is either spurious, or has been transferred from some other connexion. Many editors assign it to Iphigenia, reading ἐρωτῶσ'

from one MS. Hermann, also reading ἐρωτῶσ', puts it after l. 809. Hartung reads εἰς τὰ πίστ' ἀφίξομαι (Weil ἀφίξεται), retaining the rest of the line as in the text. The only possible meaning, as it stands, 'perhaps if I interrogate you, I shall hear something incredible,' is obviously out of place here.

l. 807. Seidler reads γε for τε, and Elmsley οὖ 'κπέρυκ' ἐγὼ, which makes a harsh sounding line where no alteration is needed.

l. 819. A doubtful line. If any change be made, Köchly's εὖτ' ἄρ' for οὐ γάρ—'*when* that noble marriage took me from her,' deserves attention.

l. 828. There seems to be no valid reason for rejecting τηλύγετον. Mr. England, slightly altering the order of the words, reads τηλικόνδ' (in contrast with l. 834), and inserts πλανῶντ' before ὦ φίλος. Köchly also thinks some participle is required, and suggests μολόντα or φανέντα.

l. 836. The text follows Markland's emendation of the MSS. εὐτυχῶν ἐμοῦ. Hermann reads κρείσσον' . . . εὐτυχῶν τυχὰν, making Iphigenia dwell upon the happiness of Orestes rather than her own. Wecklein is probably right in suspecting τί φῶ; to be an interpolation.

l. 859. δόλιον is Monk's probable correction for the MSS. δολίαν. The feminine forms of δόλιος rarely occur. Hermann reads δόλι(α), adverbial.

l. 864. Hartung's ἀπάτορα πατέρα, πότμον ἄποτμον, though not necessary, is worth consideration.

l. 866. The text follows Monk in putting this line immediately after ἄλλα δ' ἐξ ἄλλων κυρεῖ, instead of after εἰ σόν γ' ἀδελφὸν, etc. The assignment of parts varies in different editions, the MSS. giving all to Orestes from ἄλλα (865) to τόλμας (869). At all events the words δαίμονος τύχᾳ τινὸς are best given to Iphigenia in continuation of the preceding line, and also because Orestes speaks elsewhere throughout this scene in iambic trimeters.

l. 869. Perhaps we should omit δειvὰς with Monk, and read ἔτλαν, δείν' ἔτλαν, as Paley suggests.

l. 886. Markland reads ἀνὰ for ἄρα, to govern φῦλα, but the construction in the text is admissible (see note), and is further improved by Reiske's correction δι' ὁδοὺς from διόδους. With the MS. reading both nouns (φῦλα and διόδους) will be in the cognate accus. after στείχων.

l. 898. One MS. inserts φανεῖ after 'Ατρείδαιν, but it is probably a gloss to supply a verb with ἐξανύσας, the original reading for ἐξανύσαι in l. 897.

l. 901. Hermann's correction (in text) for the MSS. καὶ κλύουσ' ἀπαγγελῶ seems all that is required. The Chorus cannot be supposed to have any intention of 'announcing' the news. Mr. England, ob-

jecting to the participle κλύουσα without a finite verb (but see note) reads κοὐ κλύω παρ' ἀγγέλων.

l. 914. ἐστὶ, for the MS. ἔσται, is an almost certain correction, but πάντα may stand (see note). If this be changed, Schöne's τἀμὰ has much in its favour.

l. 942. The MSS. reading ἔνθεν μοι πόδα (for which Elmsley reads μου) has been variously emended. Badham proposed ἔστε for ἔνθεν, keeping μοι, Hermann ἔνθ' ἐμὸν, whence Nauck and Wecklein read ἔστ' ἐμὸν πόδα, which I have adopted in the text.

l. 952. Scaliger's correction αὐτῶν for αὐτοῦ is probable. By removing the emphasis on πώματος ('*even* the cup') it makes Schöne's proposed transposition of ll. 953, 954 to follow l. 950 unnecessary.

l. 961. To avoid the final elision, Kirchhoff, Nauck, etc. omit the τ' and put δ' after εἰπὼν in l. 964.

l. 966. Seidler's διερρύθμιζε (for διηρίθμησε) is a *probable* emendation.

l. 975. Blomfield needlessly alters σώσει to σώσοι (see note).

ll. 987, 988. Hermann puts a comma after ἐπέζεσε, taking σπέρμα after ἄγει only, in spite of the remote position of τε. Badham, retaining ἀεὶ (altered by Canter to ἄγει), reads διαπονοῦσ' ἀεί.

l. 992. κτάνοντι, Heath's correction for κτανοῦντι, a possible but doubtful form, either of the fut. or desiderative pres., found in Hom. *Il.* 18. 309 κτανέοντα. Monk reads κτείνοντι, Hermann τοῖς κτανοῦσι, but the last weakens the allusion to her father's individual act, which the context shows to be intended.

l. 994. Mr. England reads ἀπαλλάξαι θέλω and σῶσαί τ' ἐς οἴκους, supposing the θέλω to have been shifted into l. 993 (where Markland altered it to πάλιν) and the text reading ἀπαλλάξαιμεν ἂν to be a subsequent accommodation. But perhaps no change is needed (see note).

ll. 1004, 1005. Kirchhoff proposed οὐδέ σ' εἰ . . . σώσασαν, Nauck reads σῶσαι τὰ σ(ά).

[ll. 1010, 1011. Dindorf, with much probability, rejects these two lines as spurious. They contain the doubtful Attic form ἐνταυθοῖ, and are a mere repetition of Orestes' expressed resolve to carry off his sister or perish in the attempt. For the MSS. ἥξω δέ γ' Canter reads ἄξω δέ σ', and Markland μὴ αὐτὸς for καὐτός. Some such corrections are necessary, if the lines are retained; and Seidler's ᾗνπερ καὐτὸς ἐντεῦθεν περῶ, 'if I pass hence,' is perhaps better than any.]

ll. 1014, 1015. Between these two lines a passage, perhaps of some length, must (as Kirchhoff observed) have fallen out. Apollo had nowhere predicted that Orestes should see his sister's face; nor is Seidler's conjecture probable, that the word σύγγονος (l. 86) in the original oracle may have been capable of an ambiguous interpretation,

'*your* sister' or '*my* sister' (Artemis). Goethe, however, has made this the turning point of his play.

l. 1016. ἧδε βούλευσις is Markland's correction for the MSS. ἡ δὲ βούλησις. The latter would come in very tamely after all Iphigenia had said (ll. 989, etc.) about her determination to act with Orestes.

ll. 1025, 1026. These lines have been unreasonably suspected. Iphigenia naturally desires to know how Orestes, if concealed in the temple, means to proceed, whether by violence or craft; hence she interposes the question ὡς δὴ σκότος, etc.

l. 1027. ἱεροῦ is Dobree's emendation of the MSS. ἱεροί. Markland substitutes a compound of his own invention, ἱεροφύλακες.

l. 1031. Kirchhoff, Nauck, etc. read σαῖσι μανίαις for σαῖς ἀνίαις, but the context shows that it was the crime of Orestes, rather than his madness, that Iphigenia thought of turning to account.

l. 1036. Nauck unnecessarily alters ἔχουσ' to ἔχονθ', referring it to Orestes and αἰτίαν to the 'reason' why he must not be sacrificed, viz. his alleged blood-guiltiness.

l. 1046. The MSS. reading φόνου is probably right (see note); otherwise Brodaeus' correction πόνου is the simplest. Others are δόλου, λόγου, and χοροῦ. The last (Winckelmann's), is a tempting emendation, if any were needed. It is a stage metaphor = 'what part shall Pylades play?' Cp. Plato, *Euth.* p. 279 τὴν σοφίαν ποῦ χοροῦ τάξομεν; 'where shall we *rank* wisdom?'

ll. 1050–1055. These lines have been variously arranged. Monk and Badham assign the whole passage to Orestes, (making τἄλλα refer to the devices for getting the image out of the temple); others give l. 1052 to Iphigenia. The sense cannot decide the question as to either line 1051, 1052, each remark being appropriate to either speaker. The arrangement in the text is according to Kirchhoff (1867) and Nauck. Monk rejects l. 1055 as spurious, chiefly on account of the grammar in ἴσως συμβαίη. But with Markland's correction ἂν πάντα (for MSS. ἅπαντα) the verse may be allowed to stand.

l. 1059. The MSS. read φίλου τ' ἀδελφοῦ, in which case συγγόνου must mean their cousin Pylades. But it is unlikely that he would be mentioned to the exclusion of Electra, and he is afterwards included (l. 1065). Seidler's reading φίλου τ' ἀδελφοῦ φιλτάτης τε συγγόνου is almost equally probable with that in the text.

l. 1071. Dindorf, Nauck, etc. properly reject this line, as a needless addition, involving the ungrammatical use of ὅτῳ for ᾗτινι, as well as the mention of τέκνα in the case of a Chorus presumably composed of virgins (l. 130 n.).

l. 1091. Most editors adopt Barnes' correction οἰκτρὸν for οἶτον. This is of course easier, but it is unlikely that a copyist, finding οἰκτρὸν

in the MSS., would have changed it to *οἶτον*. Probably Euripides was led to use the latter word by a recollection of Hom. *Il.* 9. 563, quoted in the note.

l. 1102. **ὠδῖνι φίλας** (or **φίλον**) is a correction by Portus and Markland for the MSS. **ὠδῖνα φίλαν**, which involves a rather awkward apposition with **θάλλος**, making *ὠδῖνα* = the place or scene of her travail.

l. 1113. Nauck reads **ἐν ᾇ τᾶς Ἑλλανοφόνου**, to answer the strophic line 1096. But such close correspondence is unnecessary in a Glyconic system, which allows a *regular* verse, having the Choriambus (- ⏑ ⏑ -) in the middle, to answer antistrophically to an *irregular* verse with the Choriambus at the end. Only if the line in *strophe* is dactylic (as l. 1092), the *antistrophe* should correspond exactly; hence ὀλλῠμε̆ν | ᾶν ἐπῐ is a necessary correction in l. 1111 for ὀλόμεν | ᾶν ἐν.

l. 1116. **Ἑλληνοθύτους**, a probable emendation for **μηλοθύτους**, a common epithet of altars, but inappropriate to one on which human sacrifices alone were offered. Hence Musgrave reads *οὐ μηλοθύτους*.

l. 1117. Kirchhoff's **τὸν**, should certainly supersede the MSS. **ἄταν**, which could not, under any circumstances, be an object of envy. Köchly reads *αἶσαν*.

l. 1120. The MSS. **μεταβάλλει** is probably corrupt. Hermann makes sense of it after a fashion by reading *δ' εὐδαιμονία* for *δυσδαιμονία*, but this introduces a very commonplace sentiment, and involves the repetition of *ἀνάγκαις* after *σύντροφος*, which seems naturally to govern *δυσδαιμονίᾳ*. The anapaest too (*μĕτᾰβᾱλ* | *λει*) in the *base* of a Glyconic verse is extremely rare. We merely require some epithet, such as Badham's **τᾷ πάλαι**, for *δυσδαιμονίᾳ*. The reading *μεταβάλλει* may possibly have arisen from a recollection of a parallel passage, such as *αἱ μεταβολαὶ λυπηρόν*, quoted in the note.

ll. 1134–1136. For Hermann's reading **ἱστία τε πρότονοι . . . πόδας τε** see note on the passage *sub fin.* The difficulty is increased by the uncertainty of the text in the antistrophe, ll. 1148, etc.

l. 1144. The MSS. reading **παρθένος** makes doubtful sense with **εὐδοκίμων γάμων**, whether it be rendered 'a maiden of noble birth,' or 'destined for a noble husband.' Paley's suggestion **πάρος ἐν εὐδοκίμοις** *γάμοις*, 'where *erewhile* (I used to stand) at nuptial feasts of high renown,' is worthy of notice.

l. 1146. **πρὸς** is Hermann's ingenious correction for the MSS. **ματρὸς** (sometimes written *μ̄ρὸς*), with **περὶ** for **παρὰ** in l. 1145. He thus gets rid of the superfluous *εἰς* in the strophe, l. 1131. Such an expression as 'whirling my foot from beside my mother' for 'quitting my mother's side to join in the dance,' would be a strange one; to say nothing of the awkwardness of making *παρὰ* govern *φίλας ματρὸς*, with *πόδα*

between. Badham and some others read **θιάσοις** for **θιάσους**, taking *εἱλίσσουσα* as intransitive = 'dancing,' and joining *παρὰ πόδα* with *ματρὸς*, *matris vestigia premens*.

The next line (1148) is very corrupt. The MSS. read **ἁβροπλούτοιο χαίτας**, for which Markland's **χλιδᾶς** is an easy correction, ΧΑΙΤΑC and ΧΛΙΔΑC being very much alike. Wecklein prefixes **τᾶς**, to which I have added **θ'**, to connect the two clauses more closely.

l. 1168. Kirchhoff's alteration of **τὸ** into **τι** is unnecessary (see note). There is some probability in Wecklein's correction *τοῖν ξένοιν*, on account of the dual *δεδράκατον* following. The dual and plural numbers are however often interchanged.

l. 1174. The MSS. have **τόδ' ἔτλη τις ἄν**, hence some editors retain the *τόδε*, others the *τις*. The former may perhaps more easily be spared. Nauck, without necessity, inserts **γ'** after *βαρβάροις*.

l. 1181. Monk is possibly right in reading **καὶ μὴν** ('and besides' or 'ay and') for the MSS. **καὶ νῦν**.

l. 1202. For Monk's suggested emendation **δίκαιον** see the note.

l. 1209. For **τύχας** Elmsley reads **λόγους**, Hermann **ταγάς**, but no change is needed (see note).

ll. 1210–1214. In these lines the MSS. show evident signs of corruption and disarrangement. The reading is therefore to some extent conjectural; that in the text involves the least possible departure from existing copies. I have adopted Elmsley's change of **συναντῷεν** to **συναντῶσιν**, Hermann's **γε δεῖ** for **οὐδεὶς** (1212), and his insertion of **εἰκότως** (1214) to complete the tetrameter; also the transposition of ll. 1212, 1213, so as to make *μηδέν' εἰς ὄψιν πελάζειν* a completion of the half-finished sentence *καὶ φίλων γε δεῖ μάλιστα*, and to avoid a needless repetition in sense of *ἐν δόμοις μίμνειν ἅπαντας*.

l. 1236. Kirchhoff inserts **ἔτικτε**, Paley **τεκοῦσα**, before *χρυσοκόμαν*, but according to the explanation given in the note no verb is needed here. The MSS. **Φοῖβον** after *χρυσοκόμαν* is an evident gloss to explain a common epithet of the god.

l. 1238. Weil reads **ᾇ** for **ἃ** (= *εὐστοχίᾳ ἐφ' ᾇ γάννυται*) thinking that the casual mention of Artemis would be awkward and misplaced in an ode entirely addressed to Apollo. But see the note.

l. 1242. The MSS. reading **μάτηρ**, referring to Leto, is perhaps due to a misunderstanding of the application of the term to Parnassus as the 'mother of streams.' The revised reading is strongly confirmed by the position of *ματέρ(α)* between *ἀστάκτων* and *ὑδάτων*.

l. 1246. For **κατάχαλκος**, which is probably genuine (see note), *καθέλικτος*, *κατάφαρκτος*, *κατάχλαινος*, etc. have been proposed as corrections. Badham would read *σκιερὸν* **κάτεχ' ἄλσος** *εὐφύλλου δάφνας*.

l. 1260. **'Απόλλων** is Seidler's emendation for the MSS. **ἀπὸ**, con-

sidered as a contraction. No preposition is needed before *ζαθέων χρηστηρίων*. Hermann, retaining the *ἀπὸ*, proposed to insert Πυθῶνος, Seidler Λατῴος, which Nauck has adopted.

l. 1267. **χαμεύνας** is Linder's probable correction for the MSS. **γᾶς εὐνάς**. The *γᾶς* is certainly superfluous with *χθὼν* preceding and Γαῖα following. Hermann keeps *γᾶς*, but reads *ἔφραζεν ἄνω*. The **τὰν** is added by a corrector in one MS. only.

l. 1271. Hermann's **Ζῆνος** for **Διὸς** is probable on account of the metre, the strophic verse 1246 having a long syllable (**εὐφύλλων**). *Διὸς* may have been a gloss; or perhaps **δίων**, as Wecklein suggests, may be right.

l. 1273. The MSS. **θεᾶς** before *μῆνιν* seems to be a gloss to explain *χθονίαν*, and **νυχίους τ' ἐνοπὰς** to have been transposed from l. 1277, where *ὀνείρους*, originally a gloss, had been substituted for *ἐνοπὰς* in the text. Hermann's **μῆνιν νύχιον** removes all difficulties, and avoids the necessity of inserting a word (such as Köchly's *φυλάσσων*) in the strophic line 1248.

l. 1278. **λαθοσύναν**, as explained in the note, may be genuine. According to Musgrave there is a variant reading **μαντοσύναν**, which some editors adopt.

l. 1288. Hermann reads **εἴ με χρῇ**, wrongly supposing that the Chorus had been particularly addressed as in l. 1284. But see note.

l. 1299. Paley's correction **γ' ὑμῖν** seems a good one, though Hermann defends the MSS. *θ' ὑμῖν*. Seidler reads simply *μέτεστιν ὑμῖν*, Markland *χὐμῖν*, an awkward crasis.

l. 1309. The MSS. **ψευδῶς ἔλεγον** is probably a gloss upon the original word; hence *ἔψευδον* (Hermann), *ἔπλασσον* (Badham), have been proposed. Mr. England, improving on Monk's *ἔφησαν*, reads **ἔφασκον**, which, as he observes, is likely to have been thought to require a note (*ψευδῶς ἔλεγον*) to define its meaning, = 'pretend.' Others objecting to the parenthesis follow Pierson in reading *ψευδῶς λέγουσαί μ' αἵδ' ἀπήλαυνον δόμων*, and several more emendations have been suggested.

ll. 1333-4. Nauck transposes **χερσὶ** and **ὄπισθε** for clearness; but there is no real ambiguity, and each word (especially *χερσὶ*) gains force from its position, as in the text.

l. 1346. I have not adopted Hermann's somewhat arbitrary transposition of this line to follow l. 1394. It is much more expressive where it stands, in connexion with the *first* mention of the Greek ship, as it burst upon the Messenger's view with all its equipment complete. The construction is perhaps simplified by reading **κατῆρες** (Markland), and taking *πίτυλον* in apposition with *σκάφος*, but no change is needed. (See note.)

l. 1352. If this line be removed or transferred, Kirchhoff's διδόντες for δὲ δόντες removes all difficulty. But re-arrangement is far from easy, and the order of lines as in the text may, as suggested in the note, be right. Kirchhoff proposed (l. 1352) ἡ πρυμνήσια | σπεύδοντες ἦγον διὰ χερῶν, καὶ κλίμακας | πόντῳ διδόντες, etc. Köchly puts l. 1352 after l. 1349, altering ἱστῶτας into ἱστῶντες and marking a *lacuna* of a line and a half after ἐλευθέρους. Mr. England adopts this, substituting for the gap a full stop after ἐλευθέρους, but the *asyndeton* thus caused has a very harsh effect. Paley supposes our present text to have arisen from the combination of two variant readings, one being αἱ δὲ κλίμακας πόντῳ διδόντες, etc., the other οἱ δὲ κλίμακας σπεύδοντες ἦγον, etc.

l. 1356. Musgrave suggests διευθυντηρίας (Reiske -ους) to agree with οἴακας, 'guiding handles,' but the text may very well stand.

l. 1371. For ὥστε ξυνάπτειν Hermann reads ὡς τῷ ξυνάπτειν, 'in the encounter;' Markland συναπειπεῖν, involving a pointless tautology with συναποκαμεῖν. Monk's ἐξαναπνεῖν would mean 'recover breath,' not, as he intended, 'get exhausted.' Seidler's ξυναλγεῖν is plausible, only it elsewhere means 'share' or 'sympathise in sorrow.'

l. 1380. The MSS. read φόβος δ' ἦν τέγξαι πόδα. This gap was afterwards filled, in the Palatine by ναυβάταις, and in the Florentine by ὥστε μὴ, neither of which therefore has authority. Badham suggested the text reading παρθένῳ, Kirchhoff τῇ κόρῃ or τῇ ξένῃ.

l. 1386. ναῦται νεὼς is possibly, as Badham suggests, a gloss upon some word now lost; but the words, in spite of the double genitive (see note), may be genuine. If any change be made, Nauck's νεανίαι seems to be the best.

l. 1394. Wecklein supplies σκάφος to complete the sense in place of the MSS. νεὼς, which he considers due to the corrupt reading πάλιν πρυμνήσια, corrected by Hermann from Hesychius into παλιμπρυμνηδόν. Those who place l. 1346 here of course keep νεὼς as genitive after πίτυλον.

l. 1404. The MSS. read ἐκ ἐπωμίδας; the gap is filled up in Cod. Pal. by χερῶν and in Cod. Flor. by βαλόντες, neither having any independent authority. The doubtful meaning of ἐπωμὶς makes it difficult to decide upon the reading, but for reasons stated in the note I have adopted Musgrave's transposition ἐξ ἐπωμίδων χέρας. Nauck reads εὐχερῶς ἐπωμίδας, Markland ἐκ πέπλων (*Ion* 1210) ἐπωμίδας, which gives good sense. Matthiae, adopting the Florentine reading ἐκβαλόντες, alters ἐπωμίδας to ὠλένας.

l. 1415. The δ' may be an interpolation. Matthiae omits it, removing the stop after ἐναντίος. But see note.

ll. 1418–19. The MSS. (text) reading, as explained in the note, may be genuine. Badham, however, reads ἢ φόνου τοῦ 'ν Αὐλίδι ἀμνημόνευ-

τον θεὰν, etc., which Köchly has adopted, changing ἀμνημόνευτον to ἀμνημόνευτος, taken transitively = 'forgetful.'

l. 1442. This line is properly rejected by Kirchhoff and most editors. It occurs only in one MS., is not needed for the sense, makes a rather awkward construction with the preceding line, and is quite likely to have been suggested by the ἀμπνοὰς πόνων occurring in a similar connexion in l. 92. At the same time, the mere fact of the words τῶν νῦν παρόντων πημάτων happening to recur in *Hipp.* 600, and κακῶν ἀναψυχὰς in *Supp.* 615, would not alone constitute a valid objection to their genuineness here.

l. 1470. Some lines out of this speech have apparently been lost, and probably between this line and the one preceding. Athena has been addressing Thoas; she is now seemingly in the middle of an address to Orestes, leading up to a mention of his trial before the Areopagus, which has no apparent connexion with the proposed release of the Chorus from captivity. Also from l. 1495 (δράσομεν οὕτως, etc.) she had evidently given some injunctions to the Chorus, which are now missing from her speech. There is nothing for it but to leave the passage as it stands, altering only ἐκσώσασά σε καὶ πρίν γ' into ἐξέσωσα δὲ καὶ πρίν σε on the authority of the Scholiast on Aristoph. *Ranae* 685.

l. 1472. Hermann, retaining ἐκσώσασά σε, etc., above, and marking a *lacuna* after this line and not after l. 1469, keeps the MSS. reading εἰς ταὐτό γε and adds by way of stop-gap κρίνουσα τάσδε πάντα τ' εἰσέπειτ' ἀεί. All this is pure conjecture, and although it is possible to construe εἰς ταὐτό γε with νικᾶν, etc. ('deciding that according to the same rule he wins his cause who obtains equal votes'), Markland's correction ἔσται τόδε (with or without Köchly's νόμιμον for νόμισμα), is a manifest improvement.

The following scene from Aeschylus' *Eumenides*, describing the trial of Orestes before the court of Areopagus, is intended to illustrate ll. 961–967 of this play. The readings and numbering of lines are nearly according to the Cambridge text, edited by F. A. Paley.

ll. 448–467. Athena, declining to accede to Orestes' previous request that she would act as judge in this trial, convenes a body of jurors (δικασταί), who are to meet on the Hill of Ares and give their votes according to oath.

Athena.

Τὸ πρᾶγμα μεῖζον, εἴ τις οἴεται τόδε
βροτὸς δικάζειν· οὐδὲ μὴν ἐμοὶ θέμις

φόνου διαιρεῖν ὀξυμηνίτου δίκας.
* * * * *
ἐπεὶ δὲ πρᾶγμα δεῦρ' ἐπέσκηψεν τόδε.
φόνων δικαστὰς ὁρκίους αἱρουμένους
θεσμὸν τὸν εἰς ἅπαντ' ἐγὼ θήσω χρόνον.
ὑμεῖς δὲ μαρτύριά τε καὶ τεκμήρια
καλεῖσθ', ἀρωγὰ τῆς δίκης ὁρκώματα.
κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα
ἥξω διαιρεῖν τοῦτο πρᾶγμ' ἐτητύμως,
ὅρκον πορόντας μηδὲν ἔκδικον φράσειν.

ll. 536–543. Enter ATHENA, as president (ἡγεμὼν) of the court: she bids the herald proclaim silence.

Ath. κήρυσσε, κῆρυξ, καὶ στρατὸν κατειργάθου.
* * * * * *
πληρουμένου γὰρ τοῦδε βουλευτηρίου
σῖγαν ἀρήγει καὶ μαθεῖν θεσμοὺς ἐμοὺς
πόλιν τε πᾶσαν ἐς τὸν αἰανῆ χρόνον
καὶ τόνδ', ὅπως ἂν εὖ καταγνωσθῇ δίκη.

ll. 544–551. APOLLO being present, the Chorus of Furies challenge his right to appear: he replies that he is there both as witness and as advocate for Orestes.

Cho. ἄναξ Ἄπολλον, ὧν ἔχεις αὐτὸς κράτει.
τί τοῦδε σοὶ μέτεστι πράγματος, λέγε.
Apol. καὶ μαρτυρήσων ἦλθον· ἔστι γὰρ νόμῳ
ἱκέτης ὅδ' ἀνὴρ καὶ δόμων ἐφέστιος
ἐμῶν· φόνου δὲ τοῦδ' ἐγὼ καθάρσιος;
καὶ ξυνδικήσων αὐτός· αἰτίαν δ' ἔχω
τῆς τοῦδε μητρὸς τοῦ φόνου. σὺ δ' εἴσαγε
ὅπως ἐπίστᾳ τήνδ' ὁ κυρώσων δίκην.

ll. 552–578. ATHENA, as εἰσαγωγεύς, introduces the suit; Orestes and the Chorus plead against each other.

Ath. ὑμῶν ὁ μῦθος, εἰσάγω δὲ τὴν δίκην.
ὁ γὰρ διώκων πρότερος ἐξ ἀρχῆς λέγων
γένοιτ' ἂν ὀρθῶς πράγματος διδάσκαλος.
Cho. πολλαὶ μέν ἐσμεν, λέξομεν δὲ συντόμως.
ἔπος δ' ἀμείβου πρὸς ἔπος ἐν μέρει τιθείς.
τὴν μητέρ' εἰπὲ πρῶτον εἰ κατέκτονας.
Or. ἔκτεινα· τούτου δ' οὔτις ἄρνησις πέλει.
* * * * * *
Cho. εἰπεῖν γε μέντοι δεῖ σ' ὅπως κατέκτανες.
Or. λέξω· ξιφουλκῷ χειρὶ πρὸς δέρην τεμών.
Cho. πρὸς τοῦ δ' ἐπείσθης καὶ τίνος βουλεύμασι;
Or. τοῖς τοῦδε θεσφάτοισι· μαρτυρεῖ δέ μοι.

Cho. ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν;
Or. καὶ δεῦρό γ' ἀεὶ τὴν τύχην οὐ μέμφομαι.
Cho. ἀλλ' εἴ σε μάρψει ψῆφος, ἄλλ' ἐρεῖς τάχα.
Or. πέποιθ', ἀρωγὰς δ' ἐκ τάφου πέμψει πατήρ.
Cho. νεκροῖσί νυν πέπεισθι μητέρα κτανών.
Or. δυοῖν γὰρ εἶχε προσβολὰς μιασμάτοιν.
Cho. πῶς δή; δίδαξον τοὺς δικάζοντας τάδε.
Or. ἀνδροκτονοῦσα πατέρ' ἐμὸν κατέκτανεν.

* * * * * *

ll. 579–591. Orestes appeals to Apollo to witness in his cause; Apollo promises that he shall have strict justice dealt him.

Or. ἤδη σὺ μαρτύρησον. ἐξηγοῦ δέ μοι,
Ἄπολλον, εἴ σφε ξὺν δίκῃ κατέκτανον.
δρᾶσαι γὰρ ὥσπερ ἐστὶν οὐκ ἀρνούμεθα·
ἀλλ' εἰ δικαίως εἴτε μὴ τῇ σῇ φρενὶ
δοκεῖ τόδ' αἷμα, κρῖνον, ὡς τούτοις φράσω.
Apol. λέξω πρὸς ὑμᾶς τόνδ' Ἀθηναίας μέγαν
θεσμὸν δικαίως, μάντις ὢν δ' οὐ ψεύσομαι.
οὐπώποτ' εἶπον μαντικοῖσιν ἐν θρόνοις,
οὐκ ἀνδρὸς, οὐ γυναικὸς, οὐ πόλεως πέρι,
ὃ μὴ κελεύσαι Ζεὺς Ὀλυμπίων πατήρ.
τὸ μὲν δίκαιον τοῦθ' ὅσον σθένει μαθεῖν,
βουλῇ πιφαύσκω δ' ὔμμ' ἐπισπέσθαι πατρός.
ὅρκος γὰρ οὔτι Ζηνὸς ἰσχύει πλέον.

(In what follows, to l. 643, Apollo expounds at some length the law of homicide, answering the several objections interspersed by the Furies, and clearing Orestes.)

l. 644–680. Athena, as president (ἡγεμὼν) bids the jurors give their votes, reminding them of the sanctity of their office, and of the place in which they were assembled.

Ath. ἤδη κελεύω τούσδ' ἀπὸ γνώμης φέρειν
ψῆφον δικαίαν, ὡς ἅλις λελεγμένων.
Cho. ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος.
μένω δ' ἀκοῦσαι πῶς ἀγὼν κριθήσεται.
Ath. τί γάρ; πρὸς ὑμῶν πῶς τιθεῖσ' ἄμομφος ὦ;
Cho. ἠκούσαθ' ὧν ἠκούσατ', ἐν δὲ καρδίᾳ
ψῆφον φέροντες ὅρκον αἰδεῖσθε, ξένοι.
Ath. κλύοιτ' ἂν ἤδη θεσμὸν, Ἀττικὸς λεὼς,
πρώτας δίκας κρίνοντες αἵματος χυτοῦ.
ἔσται δὲ καὶ τὸ λοιπὸν Αἰγέως στρατῷ
ἀεὶ δικαστῶν τοῦτο βουλευτήριον.
πάγον δ' ὄρειον τόνδ', Ἀμαζόνων ἕδραν
σκηνάς θ', ὅτ' ἦλθον Θησέως κατὰ φθόνον

στρατηλατοῦσαι, καὶ πόλιν νεόπτολιν
τήνδ' ὑψίπυργον ἀντεπύργωσαν τότε,
Ἄρει δ' ἔθυον, ἔνθεν ἔστ' ἐπώνυμος
πέτρα πάγος τ' Ἄρειος· ἐν δὲ τῷ σέβας
ἀστῶν, φόβος τε ξυγγενὴς τὸ μὴ ἀδικεῖν
σχήσει τό τ' ἦμαρ καὶ κατ' εὐφρόνην ὁμῶς,
αὐτῶν πολιτῶν μὴ 'πικαινούντων νόμους.
* * * * * *
τοιόνδε τοι ταρβοῦντες ἐνδίκως σέβας,
ἔρυμά τε χώρας καὶ πόλεως σωτήριον
ἔχοιτ' ἂν οἷον οὔτις ἀνθρώπων ἔχει
οὔτ' ἐν Σκύθαισιν οὔτε Πέλοπος ἐν τόποις.
κερδῶν ἄθικτον τοῦτο βουλευτήριον,
αἰδοῖον, ὀξύθυμον, εὑδόντων ὕπερ
ἐγρηγορὸς φρούρημα γῆς καθίσταμαι.
ταύτην μὲν ἐξέτειν' ἐμοῖς παραίνεσιν
ἀστοῖσιν ἐς τὸ λοιπόν. ὀρθοῦσθαι δὲ χρὴ
καὶ ψῆφον αἴρειν καὶ διαγνῶναι δίκην
αἰδουμένους τὸν ὅρκον. εἴρηται λόγος.

(During a dialogue in distichs (ll. 681–703), in which Apollo and the Chorus indulge in mutual recriminations, each juror in turn takes his ballot from the altar and drops it into one of the two urns for acquittal or condemnation.)

ll. 704–723. Athena now declares her intention of giving her vote for Orestes, deciding at the same time that if the number of votes be found equal, he shall be acquitted. This actually happens, and the result is declared accordingly.

Ath. *ἐμὸν τόδ' ἔργον, λοισθίαν κρῖναι δίκην·*
ψῆφον δ' Ὀρέστῃ τήνδ' ἐγὼ προσθήσομαι.
μήτηρ γὰρ οὔτις ἐστὶν ἥ μ' ἐγείνατο,
τὸ δ' ἄρσεν αἰνῶ πάντα, πλὴν γάμου τυχεῖν,
ἅπαντι θυμῷ, κάρτα δ' εἰμὶ τοῦ πατρός.
οὕτω γυναικὸς οὐ προτιμήσω μόρον
ἄνδρα κτανούσης δωμάτων ἐπίσκοπον.
νικᾷ δ' Ὀρέστης, κἂν ἰσόψηφος κριθῇ.
ἐκβάλλεθ' ὡς τάχιστα τευχέων πάλους
ὅσοις δικαστῶν τοῦτ' ἐπέσταλται τέλος.
Or. *ὦ Φοῖβ' Ἄπολλον, πῶς ἀγὼν κριθήσεται;*
Cho. *ὦ Νὺξ μέλαινα μῆτερ, ἆρ' ὁρᾷς τάδε;*
Or. *νῦν ἀγχόνης μοι τέρματ', ἢ φάος βλέπειν.*
Cho. *ἡμῖν γὰρ ἔρρειν, ἢ πρόσω τιμὰς νέμειν.*
Apol. *πεμπάζετ' ὀρθῶς ἐκβολὰς ψήφων, ξένοι,*
τὸ μὴ ἀδικεῖν σέβοντες ἐν διαιρέσει.

γνώμης δ' ἀπούσης πῆμα γίγνεται μέγα.
βαλοῦσά τ' οἶκον ψῆφος ὤρθωσεν μία.
Ath. ἀνὴρ ὅδ' ἐκπέφευγεν αἵματος δίκην.
ἴσον γάρ ἐστι τἀρίθμημα τῶν πάλων.

The Furies, filled with rage at the escape of their victim, complain loudly of their treatment at the hands of the goddess; but Athena reassures them by the promise of a temple near the Acropolis of Athens, with due rites for all future time.

The following passages from Ovid, closely illustrating scenes from the *Iphigenia in Tauris*, are appended for the purpose of comparison. The references in the footnotes are to the lines of the play.

I. *Epistolae ex Ponto* 3. 2. 45:—

Est locus in Scythia, Tauros dixere priores;
  Consortem Phoebi gens colit illa locum.
Templa manent hodie *vastis innixa columnis*[1];
  Perque quater denos itur in illa gradus.
Fama refert illic *signum caeleste*[2] fuisse;
  Quoque minus dubites, stat *basis orba*[3] *dea*,
Araque, quae fuerat natura candida saxi,
  Decolor affuso tincta cruore rubet[4].
Sacrifici genus est (sic instituere priores)
  Advena virgineo caesus ut ense cadat.
Regna Thoas habuit, Maeotide clarus in ora,
  Nec fuit Euxinis notior alter aquis.
Sceptra tenente illo, liquidas fecisse per auras
  Nescio quam dicunt Iphigenian iter;
Quam levibus ventis sub nube *per aëra vectam*[5]
  Creditur his Phoebe deposuisse locis.
Praefuerat templo multos ea rite per annos,
  Invita peragens tristia sacra manu[6]:
Quum duo velifera iuvenes venere carina,
  Presseruntque suo litora nostra pede.
Par fuit his aetas, et amor, quorum alter Orestes,
  Alter erat Pylades; nomina fama tenet.
Protinus immitem Triviae ducuntur ad aram
  Evincti geminas ad sua terga manus[7].

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[1] l. 128. [2] ll. 88, 986. [3] l. 997. [4] l. 73. [5] l. 29.
[6] ll. 385–390. [7] l. 456.

Spargit aqua captos *lustrali*[1] Graia sacerdos,
  Ambiat ut fulvas infula longa comas.
Dumque parat sacrum, dum velat tempora vittis,
  Dum tardae causas invenit usque morae;
'*Non ego crudelis*[2]—iuvenes ignoscite'—dixit;
  'Sacra suo facio barbariora loco.
Ritus is est gentis. Qua vos tamen urbe venitis?
  Quove parum fausta puppe petistis iter?'
Dixit; et audito patriae pia nomine virgo
  Consortes urbis comperit esse suae.
'*Alter et e vobis,' inquit, 'cadat hostia sacri;
  Ad patrias sedes nuntius alter eat*[3].'
Ire iubet Pylades carum periturus Oresten.
  Hic negat; inque vicem pugnat uterque mori.
Exstitit hoc unum quo non convenerat illis;
  Cetera par concors et sine lite fuit.
Dum peragunt pulchri iuvenes certamen amoris,
  Ad fratrem *scriptas exarat illa notas*[4].
Ad fratrem mandata dabat, *cuique illa dabantur*
  (Humanos casus aspice) *frater erat*[5].
Nec mora; de templo rapiunt simulacra Dianae,
  Clamque per immensas puppe feruntur aquas.
Mirus amor iuvenum, quamvis periere tot anni,
  In Scythica magnum nunc quoque nomen habet.

II. *Tristia* 4. 4. 63:—

Nec procul a nobis locus est, ubi Taurica dira
  Caede pharetratae pascitur ara deae.
Haec prius (ut memorant) non invidiosa nefandis,
  Nec cupienda bonis, regna Thoantis erant.
Hic *pro supposita* virgo Pelopeia *cerva*[6]
  Sacra deae coluit qualiacunque suae.
Quo postquam, dubium pius an sceleratus, Orestes
  Exactus furiis venerat ipse suis,
Et comes exemplum veri Phocaeus amoris,
  Qui duo corporibus, mentibus unus erant—
Protinus evincti Triviae ducuntur ad aram,
  Quae stabat geminas ante cruenta fores[7].

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[1] ll. 442, 622. [2] ll. 345, 585. [3] ll. 582–596. [4] Contrast l. 585. [5] ll. 791, 792. [6] ll. 28, 783. [7] l. 73.

Nec tamen hunc sua mors nec mors sua terruit illum;
  Alter ob alterius funera maestus erat.
Et iam *constiterat stricto mucrone sacerdos*[1],
  Cinxerat et Graias barbara vitta comas;
Quum vice sermonis fratrem cognovit, et illi
  Pro nece complexus Iphigenia dedit.
Laeta deae signum, crudelia sacra perosae
  Transtulit ex illis in meliora locis[2].

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[1] Contrast l. 40.

[2] ll. 1086–1088.

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THE END.